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THE CREATION AND EVALUATION OF AN ACTIVITY-BASED PROGRAM
TO SUPPORT THE USE OF TÉLÉFRANÇAIS IN THE CLASSROOM

by

Janette Guizzetti

A thesis submitted to the Faculty of Graduate Studies and Research
through the Department of Communication Studies
in partial fulfillment of the requirements for the
Degree of Master of Arts at the
University of Windsor

Windsor, Ontario, Canada

1994



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ABSTRACT

Téléfrançais is a TV Ontario television series designed to teach Core French to junior level elementary students. It is a well designed, highly entertaining program which offers a unique and creative way of bringing French into the classroom. Despite its many strengths the program does pose one critical problem. It is too difficult in terms of language content for Peel Region junior students who commence French instruction at the grade four level. Téléfrançais was more specifically designed for Metropolitan junior level students who commence French instruction in grade one. The Teacher's Guide which accompanies the series offers many follow-up teaching strategies, however, these activities are too difficult for students who have only one or two years of French instruction.

Rather than foregoing the use of this series with her students, the researcher of this thesis decided to create her own "Téléfrançais Teacher's Guide" which could offer more simplified and suitable activities for her students.

The theories of activity based learning as well as the natural approach to language acquisition served as the theoretical foundations for the "New Guide." The "New Téléfrançais Teacher's Guide" was also formed in accordance with research and Ministry of Education and Training Guidelines for Core French. Evaluation research, namely, preliminary, formative and summative evaluation served as the methodology used in the creation of the "New Guide."

A finalized version of the "New Guide" was described in the thesis. The summative evaluation of the final program included evaluation by impartial

parties, class interviews, student questionnaires and the evaluation of student performance.

The findings of the summative evaluation revealed that both the television series and the "New Guide" were found to be highly effective with grade five Peel Region students, however the television series itself, was still too difficult for grade four Peel Region students who were only in their first year of French instruction.

Final recommendations included the following. The "New Téléfrançais Guide" and the accompanying series is highly effective and should be implemented with grade five level students. Its activity based style of instruction proved to be particularly appealing due to the variety and choice of learning activities.

It was also recommended that French instruction in the Peel Region should commence in grade one, as is the case in other Metropolitan boards of education. This consistency would enable agencies such as TV Ontario to create learning materials suitable for a larger audience.

DEDICATION

To my new baby Jordan.

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1.0 INTRODUCTION: RESEARCH INTENT

The purpose of this thesis is to create and evaluate an activity-based guide to complement the use of the TV Ontario television series, Téléfrançais, in the classroom. The existing Teacher's Guide has been found to be too difficult for many grade four/five core French classes (Duggan and Brown, 1986-87, Introduction). The principle reason for this is that different Boards of Education across Ontario commence French instruction at different times. For example, while the Metropolitan Toronto Separate Board of Education begins French instructions in grade one, the Peel Board of Education begins French instruction in grade four. Naturally, a grade five student from the Metropolitan Toronto Separate Board would have a greater knowledge of the French language than a grade five student from the Peel region. The existing Téléfrançais Teacher's Guide consists of activities entirely suitable for Metropolitan Toronto Separate French classes. However, the same Teacher's Guide would be of little use to a Peel teacher. The researcher of this thesis is a Peel teacher and therefore, has decided to create her own "Guide" or her own program to supplement the use of Téléfrançais in her classroom. This task and its evaluation forms the subject of the following study.

1.1 AIMS AND OBJECTIVES

This new "Téléfrançais Teacher's Guide", hereafter called the "New Guide" or referred to as "the program", will be created and modified using evaluation research methodology in educational design. The steps will include preliminary,

formative and summative evaluation.

The "New Guide" will be built around the philosophy of activity-based learning. Believed to be a highly effective style of instruction, it will form the theoretical foundation of the "New Guide". The "New Guide" or program will also be created in accordance with the ministry curriculum guidelines for French instruction.

1.2 HYPOTHESIS

The hypothesis of this study is: On the basis of changes made following formative evaluation, the summative evaluation of this "New Guide" will indicate that this program provides, for a sample of grade four and five Peel Region students, an educationally effective and appealing way of implementing Téléfrançais in the classroom.

1.3 THE RESEARCH PLAN

The study will begin with a review of appropriate literature which will include an examination of educational television generally, Téléfrançais specifically, the theory of the natural approach to language acquisition, the theory and practice of activity-based learning, an examination of program guidelines for core French and a look at the theoretical foundations of evaluation research in educational design.

The researcher will design the "New Téléfrançais Guide" in accordance with research findings found within the review of the literature. She will implement the "New Guide" in her classroom, will observe and evaluate the

learning in progress, and will make the necessary changes and alterations in an attempt to maximize its effectiveness and appeal. This will constitute the formative evaluation stage.

A description of the "Guide" will be drawn up. This will include a description of the Téléfrançais input, oral/written games, projects, presentations, and evaluation strategies.

Finally, summative evaluation will be conducted. It will include evaluation by impartial parties such as administrators and teachers throughout the school, class interviews, student questionnaires and the evaluation of student performance. Conclusions will be drawn which include a discussion of findings and recommendations for future programming.

2.0 REVIEW OF THE LITERATURE

2.1 EDUCATIONAL TELEVISION

Since the television series Téléfrançais will be at the centre of this project, a general note on instructional television is needed.

Television has the ability to convey a great breadth of information and creativity. It is an engaging medium which, when harnessed for the purpose of education, can prove to be a powerful tool. The successful use of television in education is an infinitely complex process that has been studied in countless volumes. For the purposes of this thesis a long discussion of the educational use of television is not needed. It will suffice to mention educational television's (ETV) potential as a teaching tool.

Great promise and optimism heralded in the use of TV in the classroom in the 1960's; however, as time passed problems arose. Limitations were revealed, teacher ambivalence was cited and the expense of the medium in light of other costly needs in education proved great. Proponents of ETV ignored much of the mounting evidence against the large scale use of ETV in the classroom. However, the experience of decades would reveal that ETV remain a limited force in North American education.

All of this said, ETV remains a valuable teaching tool. The effective use and development of ETV will be explored. As a final point, the collaboration of producers and researchers will be cited as an effective formula in the creation of ETV programming.

2.1.1) EDUCATIONAL TELEVISION'S POTENTIAL AS A TEACHING TOOL.

Television is a visually and orally engaging teaching tool. The medium's visual versatility offers the opportunity for attractive and imaginative programming. Through it, children can be exposed to films, cartoons, drawings, photographs, dramatization, animation and so on. Through television, students can attend to a vast array of experiences and stimuli. When used properly in an educational context, television has the ability to stimulate and motivate pupils of many ages and ability levels (Hancock, 1971, 5).

In his article on educational television , Arthur Knowles (1962, 26) writes:

... mass communication devices are , of course, not panaceas for solving educational problems. However, when one thinks about the growing needs of ... education of all kinds, and the growing importance of television in our lives, it is obvious that we are not exploiting fully the resources of man's greatest inventions since movable type.

He describes some of the characteristics of the television medium:

1. It undoubtedly has the value of immediacy.
 2. The screen gives us the advantage of a front-seat at demonstrations, or at any event.
 3. The images are photographic extensions of our visual senses.
 4. Viewers are given intimate contact with the minds, methods personalities of outstanding teachers and other persons.
 5. It has all the power of a visual medium where models, symbols, map, or moving objects may be displayed.
 6. Television is able to bring outstanding specialists or resource persons to remote parts of the community, at a very low cost.
- (Knowles, 1962, 26).

2.1.2) THE PROMISES AND PROBLEMS OF EDUCATIONAL TELEVISION.

George N. Gordon (1976, 28) writes a concise analysis of the promises and problems involved in the use of ETV in the classroom:

most educational TV specialists are uncomfortably aware that all ETV activities in all schools in the nation could vanish tomorrow with hardly a ripple in our schools' functions on any level. Most teaching in the US today is accomplished by traditional methods. And by and large slides, film strips, overhead projectuals, 16 and 18 millimetre films, programmed instructional devices and naturally, textbooks, are each and all more integral to even the most "modernized" education in our schools and colleges than is TV of any sort. While administrators once looked upon TV as a potential device to achieve economies in educational expenses (one of the Ford Foundation's passing *raison d'être*) they quickly discovered that video was an expensive educational tool, far more expensive to feed and care for, incidentally than to install.

Gordon (1976, 29) also reports reservations on the part of teachers to use ETV. The reasons cited are:

- a fear of being replaced by the tube (a legitimate concern given the enormous enthusiasm for ETV in the early days).
- a lack of conviction in the educational function of TV. (Television had proven to have great power as a commercial entertainment tool, however, its function in education was not as clearly proven.)
- many ETV programs that did exist had been " ... dull, confused and disorganized compromises between stereotyped educational procedures and varied, ephemeral razzle dazzle which concentrated excessively on visual and audio trickery."
- most teachers remained convinced that they did better in their classrooms in " ... give-and-take human interactions between students and teachers than most gifted 'master teacher' will ever accomplish as an impersonal flickering image on a TV screen."

In many cases Gordon (1976) noted, teacher observations and criticisms of ETV

proved correct.

Educational TV was clearly one of the most controversial techniques of our time. A great deal of the enthusiasm and support for ETV came from the Ford Foundation (which was a leading sponsor of ETV projects.). They and others filled the instructional television journals with idealistic propaganda year after year describing the miraculous powers of harnessing TV for educational purposes. Irving Falk (1976, 12) writes that in 1952 administrators frequently made the prediction that ETV would become the most important educational instrument since the textbook. Clearly, they were wrong. From 1952 to the present day ETV was charged with the responsibility of improving education in America, reducing crime, perfecting justice, solving pollution problems, eliminating poverty, teaching safety etc., etc. The list goes on and on. Not a single published symposium, anthology or comprehensive educational magazine on ETV has not regularly printed one or another version of the miraculous powers of instructional television for nearly twenty years with unbelievable regularity (Gordon, 1976, 30).

Great proponents of ETV go on to say that the commitment to ETV will require an enormous investment of money and manpower. However, the problem remains that a great many improvements in the educational system could be wrought through an enormous investment of money and manpower. The same funds could be put towards the education of teachers, the addressing of social problems impacting on the schools such as poverty and violence, the development and implementation of new curriculum, the integration of industry,

the greater society and schools. All these efforts, if properly funded and supported, could bring about great improvements in the educational system. The funding of expensive ETV projects represents only one effort in improving schools. And it is arguable that some of the other efforts cited could yield more beneficial, direct results within the halls of North American schools.

Experience has revealed that television has a beneficial function when applied to the purpose of education. However, experience has also revealed that it is not a panacea for all the ills of American education. It is a limited and potentially valuable tool when developed and applied effectively. It is nothing more than this and nothing less.

2.1.3) THE USE OF EDUCATIONAL TELEVISION IN THE CLASSROOM.

In the classic book on educational television, Classroom Television, George Gordon (1970, 87) points out some of the ways in which television can be used effectively in an education setting. Television, he notes:

- Is best used as a specialized kind of learning experience. It should not take up a major portion of the pupils' day.
- Is most effective for the primary/junior grades when used for ten to fifteen minutes at a time. [The Téléfrançais programs are ten to fifteen minutes in length.]
- Is effective when the medium offers special visual advantages. [This is certainly the case with language learning where visualization is preferred over translation.]

In his Handbook On The Principals Of Learning Through Television, Charles Callaci (1975, 8.10-8.13) writes that prior to the television lesson a teacher must:

- create readiness for learning by stimulating questions, comments; discuss lesson purpose; tell what students can expect, what they will learn; refer to previous lessons which are related; provide opportunities for research, discussion and so on.
- develop a technique for handling questions.

During the television lesson a teacher should:

- assist students who need clarification.
- take notes which can later be used to emphasize important points and as a guide to follow up activities and discussion.
- handle classroom distractions immediately.
- move around the room to observe reactions and problems of students viewing.
- take an active part in the lesson without interfering with the telecast.
- give additional directions as needed.
- become involved; participate with students; answer questions with them; encourage overt controlled responses where they are designed into the lesson.
- be aware of cues which indicate more follow-up or related instruction is needed on particular ideas.

After the lesson a teacher should:

- check pupil understanding of concepts presented.
- reteach in areas where confusion or lack of understanding occurs; in relation to learning abilities.
- use suggested related classroom teaching activities on television study guide.
- guide discussions according to concepts and understanding which students should gain.
- provide materials and enrichment activities and opportunities to

further develop understandings such as simple group work, experiments, research, reporting, dramatization, writing, audio-visual aids, projects.

- compliment and encourage students in participation activities.
- maintain lesson continuity.
- provide for special needs of faster as well as slower learners.

2.1.4) THE COLLABORATION OF PRODUCERS AND RESEARCHERS IN THE CREATION OF EDUCATIONAL PROGRAMMING.

Effective use of the qualities of the medium is not the only critical factor in achieving educational objectives; quality in the content of the educational program is crucial. As Gordon (1970, 88) writes, an educational program should have the capacity to control, direct and to hold student's attention. It must be designed in such a way that it shows only what is pertinent and excludes the extraneous.

Educational programming that is of high quality must be created through a collaboration of producers and researchers. An educational program should be appealing to its target audience, while at the same time, prove to be educationally effective.

2.1.5) CONCLUSION

This is the context in which Téléfrançais exists. As cited in this brief analysis of ETV, educational programming such as Téléfrançais can be a powerful teaching tool. It offers great flexibility and creativity, can hold student attention and can motivate learning. It offers an enhancement of a wide range of curriculum and offers visual advantages specific for the teaching of a second language.

With all of its strengths, the use of Téléfrançais in the second language classroom represents only one component of effective programming. It is not a panacea for all the problems and challenges of language instruction. It is merely a tool which a teacher can use as part of his or her program. It is not a central or essential component of the junior core French curriculum. Many teachers are unaware of its existence or uninterested in its application within their classrooms. For those who choose to implement it and who do so properly, following many of Gordon's and Callaci's suggestions for the effective use of TV in the classroom, it can prove to be a valuable tool.

Téléfrançais was created through a close collaboration between the research and production department of TV Ontario. As such, it has been created with a consideration for both the art and science of teaching, and illustrates the current state of ETV after forty years of development.

2.2 TÉLÉFRANÇAIS

An examination of the series Téléfrançais will begin with a look at the program's objectives which are based upon a communicative natural approach to language acquisition. The chapter will include a discussion of Téléfrançais' accompanying Teacher's Guide and will conclude with the findings of a summative evaluation of both the televised program and the Teacher's Guide.

2.2.1) THE GENERAL FEATURES OF THE PROGRAM

Téléfrançais is a television series produced by the Ontario public television broadcasting network, TV Ontario. It was designed as a supplementary teaching

aid for grades four and five core French. The series consists of thirty episodes of ten to fifteen minutes.

The program uses a combination of actors, puppets, and cartoon strips. There is a fast-paced lively format to the program as scenes switch from actor/puppet segments to cartoon and music segments. The main characters are Sophie, Jacques, Michelle, and Ananas the walking and talking pineapple. Ginette the lady pilot and Les Squelettes, a skeletal rock group, make up the rest of the cast. M. Pourquoi, Christophe Colombe, Suzie Saute-Baril and Rocket Robert appear as comic strip heroes. Songs are performed by Les Squelettes on every program. They are intended as an enjoyable and effective means of acquiring language.

The staff of TV Ontario have conducted exhaustive research on children's television viewing preferences. Generally, they determined that children today are accustomed to a very fast-paced form of entertainment that includes a large variety of styles of presentations. From programs such as Sesame Street child audiences have become accustomed to the mixing of short and lively puppet sequences or actor and cartoon sequences. In the creation of Téléfrançais the program directors sought to imitate this kind of a successful formula (Téléfrançais Teacher's Guide, 1985, 2).

2.2.2) THE PROGRAM'S OBJECTIVES.

The objectives of the creators of Téléfrançais were:

- To provide a unique, innovative vehicle to assist in the learning of French as a second language.

- To integrate French into the children's world by drawing on stimuli unavailable in the classroom.
- To show French as a tool in situations, both real and fantasy, that capture a child's interest.
- To promote a good attitude towards the French language.
- To harness and adapt French immersion techniques to core French instruction, using visual media as an intermediary vehicle.
(Téléfrançais Teacher's Guide, 1985 p.1)

2.2.3) A NATURAL APPROACH TO LANGUAGE ACQUISITION

To fulfil the objectives, the producers of Téléfrançais use the French language as a tool of communication in accordance with the theory of the natural approach to language acquisition. Téléfrançais seeks to bring about learning not so much about French as learning with and in French (Téléfrançais Teacher's Guide, 1985, p.1). The intention was that by creating a highly visual, entertaining program, student interest would be heightened. It was hoped that students, while following the adventures of the characters, would be learning more French than would be possible through many alternative means (Téléfrançais Teacher's Guide, 1985, p.1). As part of its communicative natural approach to language acquisition, Téléfrançais was designed on the assumption that the level of input should match the level of comprehension. The program follows a carefully restricted linguistic content and progression. It uses repetition of structures, vocabulary and idiomatic expressions. The approach seeks to facilitate acquisition, thus enabling students to experience success in their learning (Téléfrançais Teacher's Guide, 1985, p.1).

2.2.4) THE TÉLÉFRANÇAIS TEACHER'S GUIDE

TV Ontario produced a guide for Téléfrançais to assist teachers with the implementation of the televised series in their classrooms. Many pre-viewing and follow-up questions, discussion topics and activities are suggested . It is up to teachers to decide which elements in the guide are most useful and appropriate for their students. Each chapter of the Teacher's Guide begins with a synopsis of the plot of each episode. Following this is a list of vocabulary structures and idiomatic expressions introduced on the program.

In the section Avant le visionnement, the teacher is instructed to take up points of language, general information or cultural references which will help children understand what they are about to see.

In the section Après le visionnement, teachers are offered content and discussion questions based on what has taken place in the program.

The activities " Au choix" and "Pour s'amuser" are designed to " ... offer a challenge to widen children's linguistic horizons and draw not only from the students' acquaintance with the French language but from their language in general ... " (Téléfrançais Teacher's Guide, 1985, 1). There is a purposeful range in degree of difficulty among activities so that teachers can select those which correspond to the needs and abilities of their class (Téléfrançais Teacher's Guide, 1985, 1). See appendix 6.1 for a sample of the original TV Ontario Téléfrançais Teacher's Guide.

2.2.5) A SUMMATIVE EVALUATION OF TÉLÉFRANÇAIS

The Office of Project Research at TV Ontario conducted summative evaluations on both Téléfrançais and the Teacher's Guide. They sought to ascertain the degree to which the goals of the creators of Téléfrançais were met. Their research revealed that the characters, plots and songs on Téléfrançais were well received by students. The children were particularly impressed with the walking and talking pineapple, Ananas, and with the skeletal rock band, Les Squelettes. For the most part the cartoon strip segments received a favourable rating.

Children also said they enjoyed the linguistic content of programs. Research revealed that the repetition of vocabulary and structures is an effective teaching tool. However the summative evaluation also revealed problems related to the difficulty of the program. Fifty percent of their core French teachers studied felt the level of language used was too high for their classes. French teachers also found the activities in the accompanying Teacher's Guide to be too difficult for their students (Duggan and Brown, 1986-87, Introduction). It was the difficulty of the activities in the Teacher's Guide which prompted the researcher to design a new program to complement the use of Téléfrançais in the classroom. Nothing could be done to change the high language level in the televised programs themselves, though teachers could be advised to view the program with frequent pauses, explanations, and clarifications. The accompanying Teacher's Guide includes activities which are often too difficult for core French students.

However, if more appropriate follow-up activities could be designed, the program could be used more effectively in the classroom. This essentially prompted the creation of this thesis.

2.2.6) CONCLUSION

In this section a brief examination of TV Ontario's Téléfrançais was conducted. The study included a look at the program's general features, at the program's objectives and the communicative natural approach to language acquisition which forms the theoretical basis of the program. The chapter concluded with a look at the accompanying Teacher's Guide and with a summative evaluation of both the series and the Teacher's Guide.

2.3 THE NATURAL APPROACH TO LANGUAGE ACQUISITION

As stated in the previous section, Téléfrançais was based on a communicative natural approach to language acquisition. The implications of this language theory to Téléfrançais will be indicated in a review of its principles and practices.

The natural approach to language acquisition is based on second language learning theory. At its core, this theory stresses "acquisition" as opposed to "learning". The former is associated with internal, subconscious mechanisms whereas the latter involves formal, explicit knowledge. Advocates of the natural approach believe that grammatical explicit knowledge plays a relatively small role in the real acquisition of a language. This approach de-emphasizes routines and patterns and instead pays close attention to affective or internal factors involved

in language learning. There is every effort made to reduce the negative performance pressure involved in premature oral expression. Instead there is an emphasis on engaging appropriate input, gradual comprehension and the self expressive, creative and communicative role of language.

Under this style of language instruction the teacher introduces engaging topics, encourages student participation, allows for discussion between students, de-emphasizes student evaluation, does not correct errors explicitly, follows a natural syllabus, accepts student evaluation of the program and treats students with respect and consideration (Krashen, 1983).

2.3.1) ACQUISITION VS. LEARNING

Advocates of the natural approach to language acquisition draw a distinction between learning and acquisition. One can acquire language. This is the way children "get" their first language, subconsciously, though informal, implicit learning. Once you have acquired something you are not always aware of it. It feels natural, as if it has always been there. Quite distinct from language acquisition is conscious learning. The latter involves formal, explicit knowledge. We generally see this kind of language learning in the traditional classroom (Blair, 1982; Krashen, 1983). However, it is the former, acquisition, which is crucial to the development of communication skills. Some researchers maintain that learning exercises, rote drills and repetition should play a subordinate role in language instruction. Others feel that there is still a place for language-focused teaching however teaching strategies which are designed to foster acquisition

should play an important role in the modern day second language curriculum (Krashen, 1983).

2.3.2) THE CREATIVE CONSTRUCTION HYPOTHESIS.

The Creative Construction Hypothesis, first proposed by Dulay and Burt, states that second language learning consists of the development of an internal rule system which the learner constantly modifies from target language input (Krashen, 1983, 54). Translated in practical terms, this belief implies that students should be exposed to a variety of natural inputs in the target language. For example, students should be exposed to songs, speeches, stories, articles or other interesting material in the target language. The student will then develop an internal representation of the language, just by attending to the material. With more exposure to more engaging and complex material, the student will gradually, spontaneously and subconsciously refine, correct and enrich his or her internal syllabus of the language. This would occur naturally while the student's attention is on the meaning of the message.

2.3.3) FOCUS ON MEANING

This approach to language learning results from the view that, "language is best taught when it is used to transmit messages, not when it is explicitly taught for conscious learning" (Krashen, 1983, 55). A natural learning environment is created whenever the focus of the student's attention is on the meaning of the content rather than on the language itself. This accounts for the success of immersion programs. It is commonly known that going to the country

or province where the language is spoken is the best way to learn languages. However, educators and theorists realize that adults and children rarely have the opportunity to move to another country for the purposes of learning a language.

There is always a focus on meaning in the immersion context. In a foreign country, people do not constantly decipher the verb tenses, but try to grasp the meaning of what is said. Time spent in exposure to this kind of naturalistic input is likely to result in greater fluency than the same amount of time spent in a grammar-focused classroom. The grammatical style (in which the dominant form of learning is the conscious step by step mastery of individual parts of the language (i.e. verbs, pronouns, etc.), which eventually become integrated with each other) will not by itself lead to fluency in a language (Littlewood, 1984, 76).

Perhaps students have experienced success in grammar classes. They may have an aptitude for languages such as the ability to memorize words, to recognize how words function grammatically in sentences, to induce grammatical rules from language examples, or to identify and remember sounds, but these things all relate to conscious learning. However, when they find themselves in a position where they must speak, they are often incapable of communicating.

2.3.4) THE RELEGATION OF GRAMMAR TO A SUBORDINATE ROLE

Advocates of the natural approach to language teaching do not believe that one should completely eliminate grammatical instruction. Although it should play a subordinate role, it does help to develop the "monitor." This enables students to apply the rules they have learned as a way of self-correction after the

utterance has already been generated. However, we can use learning only for very simple rules, the ones that are easy to remember. In fact, the things we can consciously edit or monitor are not very important for communication. They are the fine tuning, the qualities that give speech a more finished look. We apply learning to our output, sometimes before we speak, sometimes after we speak, but it is only a corrector. "It does not make things go. It is an afterthought a polisher, an auto-corrector. Learning then plays a fairly limited function here" (Blair, 1982, 19). The fact is that when we are speaking, if we are saying something that has any meaning to us, we cannot be concentrating on the grammatical correctness. We are focusing on conveying meaning.

Those whom researchers identify as monitor over-users are so conscious of the rules they have learned that they speak hesitantly, often correcting themselves in the middle of sentences and are so concerned with correctness that they have difficulty speaking at all. Monitor under-users are those at the other extreme, who do not seem to refer to rules even when the conditions would encourage it. "There are optimal monitor users who refer to rules when it is appropriate and when it does not interfere with communication" (Krashen, 1983, 44-45).

2.3.5) COMPREHENSION PRECEDES SPEAKING

Comprehension must precede speaking. Under the creative construction hypothesis, learners form an internal representation of the target language based on the naturalistic input they attend to. Before they are prepared to reproduce the foreign language themselves, they must have had time to develop an adequate

internal syllabus of the language. They must have reached the stage where they can understand much of what they hear, before they can creatively use it themselves. The natural approach to language learning considers that students should not be forced prematurely to respond in the target language. Often a silent period is built into the teaching approach because studies have revealed that students who experienced the silent period during the first month of an intensive course outperformed those who were made to speak from the beginning (Alatis, 1983, 78). A variation on the silent period is partial, two-way communication during which students are instructed not to respond orally, but to write their answers in classroom exercises (Alatis, 1983, 78).

2.3.6) MATCHING INPUT TO COMPREHENSION

Another recent finding is that input should match the level of comprehension of the learners. It is not enough to bombard students with exciting material in the target language. The input must be easy for them to comprehend. Studies on how children acquire their native language reveal that "caregiver" speech is typically simpler in structure, more limited in vocabulary, contains more repetition and is more closely related to the concrete immediate reality. The speech is, therefore, easier to understand and the child has more opportunity to organize and remember it. Second language theorists believe that if you expose students to this kind of input, after a certain period of time, speech will begin to emerge (Krashen, 1983, 57). Advocates of this low anxiety, naturalistic approach to language learning hold that if students must fall back on

their native language in order to express an idea that they are not prepared to express in the target language, they should be permitted to do so in their own tongue. The reason for this is that one does not want to put undue pressure or excessively high expectations on the second language learner. If one does, an "effective filter" may inhibit any attempt to inspire learning. This point leads to a discussion of the affective and attitudinal factors affecting second language acquisition.

2.3.7) EMOTION IN SECOND LANGUAGE ACQUISITION

Theorists advocating the natural approach to language acquisition believe that emotions play a significant role in how successful a learner will be. They feel it is particularly valuable to explore what goes on "inside" and between the people in the language classroom (Stevick, 1980, 11). They believe that factors such as motivation, the skill of the individual teacher, and the self-concept of the learner are more accurate indicators of success in acquiring a language than any particular teaching methodology (Littlewood, 1984 60). These non-academic aspects are not unimportant. They are the comprehensive reality of the learner (Stevick, 1980, 26).

In the traditional language classroom learners were often forced to perform in a " ... state of ignorance and dependence that often engendered feelings of helplessness and inadequacy" (Littlewood, 1984, 59). They had to produce unfamiliar sounds in front of classmates. When they did not perform adequately, they were subject to criticism and correction often for reasons that were unclear

to them. Most of them did not possess the linguistic fluency to express their own individuality. In short, the language classroom often induced feelings of anxiety and constraint (Littlewood, 1984, 58-59).

Our pedagogical goals should not only be to include supplying engaging appropriate input, but also to create situations that promote, " ... a low level of anxiety in students" (Krashen, 1983, 38). The practice of not demanding early speech in the natural approach to language learning is intended to do exactly that. Since learners are exposed to material that is inherently engaging, and they are permitted to concentrate on one skill at a time, and are allowed to decide when they themselves are ready to begin speaking in a very simple reduced code, then there is little reason for students to be anxious (Krashen, 1982, 39).

Another reason why the language classroom can engender a high level of anxiety is because the power of communication and self-expression is such a crucial part of our self-image. When we are thrust into a position where our communication capacity is severely limited we are prone to feel a reduced sense of self (Littlewood, 1983, 59).

2.3.8) A GOOD SECOND LANGUAGE TEACHER

Research reveals that good language teachers should:

- Introduce engaging topics of interest and open the class to student participation in the form of debate.
- Set aside ample time for presentations in which students are permitted to speak on a topic that is an expression of themselves. Even if students are

engaged in literary analysis, teachers should promote the expression of original thought.

- Create a classroom environment which allows for verbal exchange between students. (Findings have revealed that identification with peers is critical in promoting language development.)
- Be judicious in correcting student mistakes. Teachers of language should be patient and realize that the more students are exposed to the target language, the more they themselves will correct and refine their internal syllabus of the language themselves. On top of this, students can easily adopt a negative self-image if every second word they utter is corrected. A teacher should not concentrate exclusively on the form of what a student is saying. He or she should respond to its meaning.
- Put themselves on the same level with their students. Listen to them with the respect they would attribute to a colleague.

(Littlewood, 1983, 60, 61)

2.3.9) CONCLUSION

The natural approach to language, (which is the basis of Téléfrançais) constitutes an influential and fairly recent development in second language theory. In it there is a focus on subconscious acquisition as opposed to conscious grammatical learning. A strong consideration was made for affective factors involved in learning. Following this theory, every effort is made to reduce anxiety in the second language classroom. Engaging input, appropriate for the

language learners level is presented, comprehension precedes speaking and utterances need only follow a simplified code in the early stages of learning. There is a de-emphasis on grammar routines and patterns since they are seen as merely auto correctors in the complex, creative and personal process of communication.

The characteristics of a good language teacher were discussed. These consisted of an ability to supply engaging input, and encourage student participation, refraining from correcting student errors, acceptance of criticism regarding teaching methods, and a willingness to follow a natural syllabus and demonstrate a respect for individual students.

2.4 ACTIVITY-BASED LEARNING

Since an activity-based approach to instruction will form the foundation of the program being created, an examination of its principles and practices is required.

An examination of the theoretical and historical underpinnings of activity-based learning will reveal that the philosophy of individualized, self-directed learning has been evolving over the past two hundred years. Two of its principal theoretical contributors in the twentieth century were Jean Piaget and Eric Erickson. The philosophy spread largely from England to America. Its adoption in Ontario was confirmed in 1975 with the publication of the document, The Formative Years.

This approach to education proposed to transform the role of the teacher.

In the traditional educational settings a teacher's role was as the disseminator of information. In the activity- based classroom, the teacher became a facilitator, a designer, a diagnostician and a collaborator in the learning process. Included in the examination of activity-based learning will be a look at the various criticisms that have been directed against this theory of instruction.

On a more theoretical note the examination of activity-based learning will be concluded with a critical look at whether or not the new, individualized, free schools achieved their objectives. In his chapter entitled "Too Great Expectations," Alan Graubard stated that the new system of education couldn't possibly achieve all of its objectives, because its aspirations had been much too lofty and far reaching. Activity-based, individualized learning sought to transform the learner into a self-motivated, empowered and individualized thinker. Although, as its basis the new free schools did foster independent thinking, they alone could not transform learners. Education existed within a wider culture and naturally the nature of that culture would determine, to a large degree, the orientation and attitudes of individual learners (Graubard, 1972, 156).

2.4.1) THE HISTORY AND RATIONALE

The methods used in the child-centre or activity-based classroom date back to the mid-eighteenth century to the work of Jean-Jacques Rousseau. Over the years such educators as Montessori, Piaget, Bloom, Bruner, Erickson and others have contributed to the activity-based or child-centred approach to learning.

In 1967 a major thrust towards child-centred education was given by the

central advisory council on Education in England. The governmental body advocated:

- A new concept of the role of the teacher.
- An informal de-centralized atmosphere in the classroom
- A reliance on the developments of Piaget.
- Mixed age (or family) grouping and other organizational and teaching strategies.

At about the same time, there was much concern over teaching methods in America. New material developed by curriculum studies was being taught in old ways and learning was still largely by rote. Concerned citizens and educators began seeking ways to develop alternative approaches.

In the early seventies Canadian and American educators, inspired by the child-centred schools in Britain, visited them in large numbers and tried to implement their informal approach in their own schools. In 1975 the Ontario government set out a document entitled The Formative Years which clearly states the new emphasis and goals of education . The document specifies that each child should have the opportunity to develop as completely as possible in the direction of his or her talents and needs (Deineba, 1986, Introduction). Educators are responsible for devising a curriculum which allows for individualized learning in order to maximize each child's potential. Consequently, the child-centred approach has been implemented throughout much of the educational system in Ontario (North York Board of Education, 1980, 80).

2.4.2) THE THEORETICAL ORIGINS

Individualized, child-centred learning is based, to a large degree, upon the "Ages and Stages" theory which states that: " ... Children pass through similar stages of intellectual development, each in his own way and at his own rate and in his own time" (Ishler, 1974, 74). In accordance with this theory, the child-centred classroom allows children to progress at their own rate, whereas a traditional lecture style classroom causes certain students to be pushed beyond their capabilities while others go unchallenged.

Not only is the rate of learning varied in the activity-based classroom, the style of presentation is individualized as well. One student may be presented with abstract, open-ended learning tasks while another student is taught similar concepts in a concrete fashion.

The student is considered the best judge of the pace and style of his or her learning. With the teacher's guidance the child designs his or her own learning schedule. There is greater flexibility in the tasks accomplished as well as the time constraints. The method and pace of instruction are continuously modified until the child masters the learning objectives (Ward, 1976, 21).

The child-centred approach de-emphasizes destructive competition. Children are evaluated on the basis of continuous individual progress rather than by comparing them to other students. This approach discourages any child from experiencing feelings of failure (Klkausmeur, 1977, 54).

Napier-Anderson report that this system of learning is based on Piaget's

theories of active learning as well as his ideas on individualized learning. Piaget believed that learning should be based on real experiences where children can investigate new concepts, reinforce new facts, extend experiences, discover new relationships and develop and practice new skills (Napier-Anderson, 1981, 31).

The child-centred classroom follows the doctrine:

I hear, and I forget.

I see, and I remember,

I do and I understand,

(Ishler, 1974, 29).

Learning through experience is critical. As Erickson (1984, 84) explains:

... the age from about five to twelve is the age of industry. The child learns best when he is active, moving, communicating, sharing, tinkering, putting things together, taking things apart, manipulating concrete materials; in short, using all the senses in activities that are real to him.

Piaget goes on to say that:

... At each stage in development the child has some mental apparatus which is the result of interaction which has occurred between his innate mental structures and his experience. At each stage the child is extending his mental apparatus by way of probing and testing his environment. In so doing he builds up a memory bank of experiences and modifies or reconstitutes the memory bank as he gains new experiences (Ishler, 1974, 35).

According to the North York Board of Education (1980, 80), classrooms should provide children with:

- A stimulating, secure environment that encourages risk-taking, exploration

- and investigation
- Continued use of concrete materials and the beginning use of secondary materials
- Opportunities and guidance to become more alert observers through a myriad of exploratory and investigatory experiences.
- Experience with real life and day-to-day problem-solving situations in larger groups, small groups or as individuals (e.g., discussion of values-related incidents)
- Participation in the organization and maintenance of the classroom and school environment (e.g., Planning class and school events; organizing a fund-raising event)

Under this system of education each child must take responsibility for his or her learning. Students must be increasingly self-directed because they are constantly required to make choices as to what activities they will engage in and at what pace.

Studies have revealed that children who determine, to a large degree, their own learning are found to be more committed. They often set goals for themselves that are more ambitious than the teacher would have assigned. Children are more motivated because they select activities that are of specific interest to them. The opportunity for creativity in this type of learning is limitless (Ishler, 1974, 36).

In addition to these benefits, children learn how to learn. Through the accomplishment of activities, children are forced to master independent information retrieval skills (Ward, 1976, 45). Unfortunately this system of education poses problems for students who lack motivation or who have difficulty focusing and organizing their time. Chaos and the absence of productive learning can emerge if students are not controlled, monitored carefully

and made to work to the full level of their potential. Even though students are given a large degree of control in this system of education, the teacher must ensure that all class time is productive learning time.

2.4.3) THE TEACHER AS THE FACILITATOR OF LEARNING

Under this system of education the teacher is the facilitator of learning. Although not accountable for teaching all students the same body of knowledge and skills, his or her role is to discover and design activities from which the children can learn. The teacher is also accountable for helping each student direct his or her learning in relation to his or her learning style (Kaplan et al., 14-15).

While learning is in progress, the instructor's duty is to go around to students and to assist them in overcoming their particular difficulties. This kind of instruction allows the teacher to adjust his or her explanations to the child's level of comprehension.

The teacher should be a trained " ... diagnostician of individual needs, presenter of environments, collaborator, flexible resource, and psychological supporter of independent learning agents" (Rathbone, 1971, 54). From this standpoint it is the student who is most often the initiator of communication and not the teacher. It is the student who makes demands of the teacher and not vice versa (Rathbone, 1971, 54).

2.4.4) DOES THE ACTIVITY-BASED, INDIVIDUALIZED CLASSROOM ACHIEVE ITS OBJECTIVES? PRACTICAL APPLICATIONS

There have been many complaints directed against the activity-based approach to instruction. Some of them include the following accusations:

Children never have to do anything they don't want to do.

The activity approach is unstructured.

Standard skills are neglected.

The teacher never teaches facts to children.

Children are uncontrolled and undisciplined.

It's not right for all children.

It's not right for all teachers.

(Napier-Anderson, 1988, 22-25)

Activity-based instruction is a primary mode of instructional delivery within the elementary schools of Ontario. It hasn't been instituted as a standard mode of instruction within the schools because of many of the perceived concerns expressed above. In a few cases, these concerns are justified, but many of them are also based on misconceptions about activity-based learning. Many of the complaints above can be answered by referring to the reality, as opposed to the myth of activity-based instruction.

Children never have to do anything they don't want to do.

Many critics of activity-based learning believe there must be rigidity and some competition, some demands made of children. School cannot be all free choice and fun. Others say: " ... there is a need for children to realize that they do not always have choices and that there are, and always will be some things they must do" (Napier-Anderson, 1988, 22). These two statements reflect the perception that just because children have greater choice in activity-based

learning, they have no responsibilities. The reality is that in every activity-based program children do have responsibilities, and are required to meet certain task requirements. The teacher is himself or herself responsible for making sure that children achieve certain standards in terms of the quality and quantity of their work.

The activity-approach is unstructured

The reality is that activity-based instruction is highly structured. Children do not function without direction. While the teacher helps an individual spell a word or provides materials, children are required to function within a highly structured program.

The children might seem "unstructured" but this also is untrue. The children are trained to function in the classroom environment, to interact with other children and to work their "responsibilities" into the framework of their day. In a completely integrated day the structure is more important because children know that there will be time for them to concentrate on their favourite tasks and still accomplish what is expected of them (Napier-Anderson, 1988, 23).

Standards and skills are neglected

No good teacher loses sight of the essential skills of a curriculum. On the contrary, in the activity-based approach, students are presented with the opportunity to learn and practice skills in a variety of ways, using a variety of materials, using real experience and sometimes even through traditional-type presentations.

Children read and write and solve problems more than they would in a traditional setting. The increase

quantity of output may mean some of the work may not be as neat or as carefully printed as in the traditional situation, but the teacher constantly searches for real reasons to perfect the form and presentation of work (Napier-Anderson, 1988, 23).

The teacher never teaches facts to children

In response to this accusation Napier-Anderson (1988, 23) writes:

... In an activity program, teachers are teaching all the time. They teach when they prepare the classroom by planning the content of each activity centre. They teach individuals when help is needed and problems must be solved. They teach small groups when some children need to develop and practise a skill or when the teacher presents new material at a centre. They teach the whole class when there is a need for input on a certain level.

Children are uncontrolled and undisciplined

It is true that in a classroom where management is a problem it is particularly difficult to run an activity-based program. The added freedom afforded to this style of instruction often aggravates poor behaviour. While it is true that in

... an activity program children have many more opportunities to misbehave than they had in their five straight rows of desks, oddly enough, one sees a surprising lack of poor behaviour in a good activity program. Children who select their own tasks are far more committed to classroom rules than those who are in highly controlled situations. Sense of responsibility and self-discipline develop, because there's no other way if the program is to continue (Napier-Anderson, 1988, 23).

It's not right for all children

Many educators feel that certain children have difficulty making choices about their activities in an efficient way. This may be true. In such cases a good

teacher would be aware of this problem in some students and might help them along. The fact remains that children need to develop the critical skill of decision making. There are few skills that are more valuable in adult life.

It's not right for all teachers

It is true that the high mobility of an activity-based approach is difficult to implement and manage. However, just because this system requires added skills and commitment does not mean that teachers should shy away from it as a system of instruction. In fact Napier-Anderson (1988, 23) believes that

... teachers who do not create an environment in which children can make valid choices – not the choices that involve deciding merely in which order to do the teacher-prescribed work or whether to do it now or later, but real choices between completely different styles of working, are depriving their pupils of the decision-making that will prove to be the most important lesson of their lives.

Napier-Anderson (1988, 24) adds that

... no one has found it easy to change from the traditional, teacher-dominated style to the child-centred environment. Few can manage it in less than five years. During that time observers could see signs of inappropriate instruction. Observers of any teacher who is struggling to find methods that are more appropriate for children should be assisted by advisors who will overlook some of the obvious difficulties and concentrate on the positive.

Despite all of these arguments, addressing many of the common criticisms of activity-based learning, the controversy continues. As will become evident in the following pages, much of the controversy surrounding activity-based learning stems not from its practical application. Much of the criticism derives from its

lofty theoretical aspirations.

2.4.5) THEORETICAL APPLICATIONS

There has been little attempt to conduct a systematic evaluation of the effectiveness of the activity-based, individualized classroom. One of the reasons is that

... there is an ideological and emotional prejudice against anything that smacks of objective evaluation and judgment. Part of this feeling comes from a reaction to the approach to education as quantitatively measurable and testable, since this view so directly violates the crucial free education emphasis on the elusive and difficult-to-define notions of self-development, autonomy, joy of discovery, getting to know oneself (Graubard, 1972, 152).

In his book entitled Free The Children, Alan Graubard (1972, 53) goes on to say that given the very optimistic image of children and schools that underlies many of the reform, activity-based learning conceptions, the high incidence of disappointment and even painful failure is not surprising.

In Graubard's book, Jane Goldman, a public teacher in the San Francisco area writes:

... We were going to provide an atmosphere where our children could explore the world as their needs and desires dictated; we were going to remain subtly in the background while our children played and learned in patterns created by their own natural rhythms; we were going to contribute to the revolution in the schools by providing alternative modes of humane education. We decided to begin with no rules or structure; these were to emerge, organically, if and when they were needed (Graubard, 1972, 53).

Ms. Goldman goes on to explain that by simply reacting against the old, the new individualized, 'free' schools were prevented from developing good structures

and procedures of their own. She made the following observations.

They [free school people] need to band together not only because of the things they hate, but because they share certain values. This means knowing what sort of human being they want to create. It also means giving up the notion that children will just naturally change for the better. Children come to the free school with capitalism's values in their heads; they've learned sexism, racism, extreme competitiveness, obedience to authority, etc. from TV, from their storybooks, from the kids down the street, not to mention from their schools. My school failed because it left its children structureless and unguided, thus ensuring the retention of their old consciousness (Graubard, 1952, 155).

Clearly, the disappointments offered by this new system of education were directly related to the kinds of hopes and dreams that were central to the new individualized school.

The absence of clear structure was at the heart of the failure of many activity-based classrooms. Graubard quotes George Dennison by saying that " ... if compulsion is damaging and unwise, its antithesis -- a vacuum of free choice -- is unreal" (Graubard, 1972, 156). Despite all the best intentions and the most lofty ideals, there are many activity-based classrooms where something is going wrong. Maybe there is chaos, apathy, boredom and anxiety about the learning. It isn't always clear how to explain these conditions, or what, if anything can be done to remedy them (Graubard, 1972, 157).

In his chapter entitled "Too Great Expectations" Graubard (1972, 165) explains much of the disappointments related to the individualized, free school movement.

The image here is that free schools are *new cultures* in themselves; they involve people in culture they believe in where there is a sharing of what one most deeply

enjoys with those whom one loves. This is an enormous claim. The implication of the criticism of innovative schools "inside the system" where the children are free only to develop their own alienation is that inside the free school alienation will disappear and people will grow organically in a network of wholeness, becoming, loving, and sharing while creating a culture they can believe in. I haven't found this to be true. Alienation is a societal creation and can't be escaped in free schools, communes, or Gestalt therapy sessions (Graubard, 1972, 165).

The new, free schools couldn't possible achieve the marvellous transformations they set out to do. The truth was that the school was not a culture unto itself. It could not alone accomplish the salvation of children and this expectation created almost certain disappointment.

2.4.5) CONCLUSION

The examination of activity-based learning began with a look at its historical and theoretical development. It was revealed in the writings of Ishler and others that the philosophy of individualized, active, self-directed instruction has been evolving over the past two-hundred years. Much of the theory of activity based learning came from the writings of Piaget and Erickson. In 1975 a commitment to the activity-based approach to learning was made by the Ontario government in The Formative Years. It stated that the new goals of education were individualized programming, active motivational learning, self-directedness and ongoing program evaluation.

This new philosophy of education transformed the role of the teacher from one of the disseminator of information to a facilitator of learning. She or he became a diagnostician of individual needs, presenter of environments, collaborator and psychological supporter of self-directed learners.

Included in the examination of activity-based learning was a look at the various criticisms of this theory of instruction, and each of the criticisms was addressed in full.

The examination of activity-based learning concluded with a critical look at whether or not individualized, free schools achieved their objectives, and it was recognized that this new system of education could not possibly achieve all of its objectives because its aspirations had been too far reaching. Activity-based, individualized learning sought to transform the learner into a self-motivated, empowered and individualized thinker. Although, at its basis the new free schools did foster independent thinking, they alone could not transform learners. Education existed within a wider culture and naturally the nature of that culture would determine, to a large degree, the orientation and attitudes of individual learners.

Although the activity-based model will form the style of instruction, the content of the "New Guide" will involve the teaching of French as a second language. As such, it is necessary at this point to examine some of the literature in this area of study.

2.5 CORE FRENCH PROGRAMMING

The following chapter will examine French As A Second Language Program Guidelines, The Common Curriculum and research in core French.

2.5.1) FRENCH AS A SECOND LANGUAGE PROGRAM GUIDELINES

The "Guide" being created will form part of a core French curriculum. As

such it must conform to the general guidelines set out by the Ministry of Education and Training. Although these guidelines do not have the prescriptive power they used to have, they are still regarded as useful resources for core French teachers.

The following paragraphs examine key segments from the guidelines. They cover the topics of basic command of the language, individual programming, communication as a focus of French programming, evaluation and specific aims and goals set out for students.

I BASIC COMMAND OF THE LANGUAGE

The Ministry sets a basic usable command of the language as a primary goal for programming. They state:

It is the aim of Core French programs to provide opportunities for students to develop communication skills in French, an understanding of how language functions, and sensitivity to culture and to people. Core programs are not designed to make students fully bilingual; rather, they offer students a valuable educational experience and the opportunity to develop a basic usable command of the language, which can be expanded through further study or contact with French-speaking people (French Core Programs, 1980, 2).

II INDIVIDUALIZED PROGRAMMING

On the topic of individualized programming the Ministry specifies:

Programs should allow individual students to move beyond program expectations, and should avoid subjecting those students who cannot reach the expectations to a loss of self-esteem or confidence. Not every student will fully achieve each objective. Programs should provide for the needs of exceptional

students (French Core Programs, 1980, p.2).

III COMMUNICATION

Regarding communication as the focus of programming the Ministry states:

Two facets of the program must be considered in the planning of the program aims (communication skills, awareness language and culture) and the program content (structures, language generalizations, and vocabulary). The content elements must be kept in their proper perspective, as components of communication and understanding rather than as aims in themselves (French Core Programs, 1980, p.3).

IV EVALUATION

In terms of evaluation the Ministry notes: Evaluation procedures must relate to objectives, content and teaching techniques.

V GOALS

The general goals for students in French programming are:

- to develop communication skills;
- to begin to understand the structure and functioning of language;
- to pursue the mastery of a complex system of knowledge and skills;
- to acquire a sensitivity and exactness in the use of language;
- to gain an appreciation of the French presence in Canadian life and in the world;
- to develop sensitivity to culture and to people

(French Core Programs, 1980, p.3).

VI OBJECTIVES

More specifically core French programs will provide students with learning opportunities that will enable them:

- to listen to and understand ideas and concepts expressed in French;
- to express orally their experiences, thoughts, and feelings with clarity and confidence;
- to read with the speed and level of comprehension appropriate to

- their individual stage of development;
- to write with ease and an acceptable degree of correctness;
- to develop learning skills pertinent to language study;
- to perfect their use of language through study practice, and communication;
- to become familiar with the customs, geography, history, institutions, traditions, and arts of French Canada and the other French-speaking regions of the world;
- to develop a sensitivity to other cultures and peoples, and a critical awareness of their own culture

(French Core Programs, 1980, p.3).

2.5.2) THE COMMON CURRICULUM

Second-Language Outcomes: Stages of Proficiency

I. BASIC CONSIDERATIONS

Ontario schools offer a wide range of second-language programs for their students. While these programs differ in their goals, the number of hours of instruction, and the environment in which they occur, they share a common approach to second-language learning. In all second-language programs, students need to learn vocabulary and structures, to develop the skills of listening, speaking, reading, and writing, to acquire knowledge of language-learning strategies, and to develop esteem for the customs and beliefs of other cultures.

To allow for the great variety of second-language programs in Ontario schools, the second-language outcomes are not presented according to grades, but rather by stages of proficiency.

The stages of proficiency describe in broad terms the expected performance outcomes in second-language programs. The overall proficiency targets are presented in five stages under each of the following skill areas: Listening, Reading, Writing, Cultural Understanding, and Language-Learning Awareness. These stages of proficiency allow educators to determine what a student can and sometimes cannot do regardless of where, when, or how he or she

learned or acquired the language. The first stage of proficiency describes the novice second-language learner who uses the language in a limited range of concrete contexts and who can interpret and produce simple oral and written texts.

The last stage, Stage Five, describes the advanced second-language learner who uses the language in a broad range of contexts, who can interpret and produce with facility complex oral and written texts, and who can communicate abstract concepts. These stages of proficiency are intended to be used for global assessment of integrated performance in speaking, listening, reading, and writing.

II. FRENCH AS A SECOND LANGUAGE AND ANGLAIS/ENGLISH

French-as-a-second-language (core, extended, and immersion) and Anglais/English programs enable students in both English- and French-language schools to learn the other national official language. At the same time, these programs promote cultural understanding, support first-language development, and help students develop skills that they can use in their future learning of languages.

Students in core French programs can be expected to reach Stage One of the second-language outcomes after 360 hours of instruction and Stage Two after 720 hours or no later than by the end of Grade 9.

(The Common Curriculum, 1993, 48-49)

2.5.3) THE CANADIAN ASSOCIATION OF SECOND LANGUAGE TEACHERS

RESEARCH IN CORE FRENCH

The Canadian Association of Second Language Teachers has conducted an intensive study of core French instruction in Canada. Among its findings the following that relates significantly to this study

... has been found that older learners generally do

better in French than younger learners with the same amount of classroom exposure to French. On the other hand, it was found in some studies that students who started learning French at a younger age tended to have more positive attitudes toward French and continued to study French longer. In fact, students beginning French in the early elementary grades have been found more likely to continue taking French when it becomes optional (Shred et al., 1987, 7).

Specifically

... the research on enrolment patterns has shown that the prevalent reasons cited by students for dropping French have been attitudinal and include a dissatisfaction with the amount of French learned, too great an emphasis on grammar, and insufficient attention to speaking skills and cultural aspects of the language (Shred et al., 1987, 13, 14).

A significant outcome of the CASLT research into Canadian Core French programs was the publication of the National Core French Study (1990). Its main recommendation was the adoption of a multidimensional curriculum consisting of four syllabi:

1. Language (knowledge of French language)
2. Communicative (practice in using French)
3. Culture
4. General language (broader knowledge of language and its role in society).

2.5.4) CONCLUSION

This chapter has noted relevant extracts from the Ministry of Education Guidelines for Core French Programming. Specific areas of focus were basic command of the language, individual programming, communication as a focus of learning and evaluation in French programming. A brief mention was made of The Common Curriculum and of research conducted in core French.

3.0 RESEARCH METHODOLOGY: EVALUATION RESEARCH IN EDUCATIONAL DESIGN.

The purpose of this thesis is to create and evaluate a program. This task will be accomplished through evaluation research in educational design. Program evaluation will constitute the study's research methodology. The techniques and practices of preliminary, formative and summative evaluation will be undertaken in order to create the most effective and appealing core French program possible.

Palmer and Dorr (1980) define evaluation research as the assessment or the appraisal of the effectiveness of a learning program. The complete analysis of the program will include preliminary, formative and summative evaluation. Preliminary evaluation is the research that is conducted prior to the commencement of a program in order to provide the necessary background information on significant topics. Formative evaluation is that information that is collected during the development of a program. Summative evaluation is the evaluation of the final program to ascertain the overall, long term effectiveness of a learning system (Cook, 1975).

Evaluation research in educational design will be examined in the evolution of children's television, specifically on the development of Sesame Street. A review of this study will reveal that, in the area of children's television, the marriage of evaluation and program development gained strong support (Cook et al., 1975).

Through the research of Percival and Ellington and the writings of Cuthbert

both the quantitative and qualitative paradigms of evaluation research will be explored. Their reciprocal strengths and weakness will be noted. A utilization-focused approach which exploits both paradigms of research will be adopted for this thesis. Kemp, Percival and Ellington will provide a description of different evaluation methods including objective written tests, papers, themes or reports, the evaluation of a product or a performance, anecdotal records, student teacher questionnaires, interviews, rating scales, Likert scales, semantic differentiation scales, objective rating scales, and observation of the instructional system in progress.

As stated by Kemp (1985, 43) " ... evaluation methods should always match learning objectives. They should prove to be valid, reliable, standardized and should record only observable factors." A final brief examination will be made of sampling criteria and the absolute standard of achievement.

3.1 THE PROBLEM OF OBJECTIVITY IN PROGRAM EVALUATION

Evaluation research involves identifying, determining and explaining the effectiveness of a teaching/learning system. Systematic examination, improvement and perfection of the program are the ultimate goals of all evaluation research.

Since evaluation research is designed to determine the effectiveness of an instructional system, the question of who conducts evaluation research is always problematic. If an instructor has designed a learning program, and then he or she conducts an evaluation of his or her own program, the absence of objectivity is

always in question. An instructor might be prone to dismiss or disguise evidence of shortcomings in that program. If a program developer is called upon to conduct an evaluation, it is therefore wise for him or her to enlist the participation of an uninvolved colleague who can afford to be more sceptical than those who have invested a great deal of emotional capital in the venture.

3.2 THE HISTORY OF EVALUATION RESEARCH IN THE DEVELOPMENT OF EDUCATIONAL TELEVISION.

In the area of children's educational television, evaluation research has been adopted as an integral part of the development of educational programming. The application of evaluation research to the production of children's educational television was given a high priority in the studios of the Children's Television Workshop (CTW) in 1968. Through the creation of Sesame Street, CTW launched a new era in children's television. Sesame Street and its companion, The Electric Company became cornerstones in children's programming and, " ... gave rise to what is indisputably the world's leading model for systematic television planning and research" (Palmer, 1980, 253).

It was not easy to introduce evaluation research into the production of children's program development. As one of Sesame Street's founding fathers, Dr. Gerald Lesser (1975, xvii) pointed out, "Researchers helping producers design a show? You must be kidding." Initially, producers were as reluctant as teachers to have their work scrutinized. Producers, like teachers, were inclined to proceed on the basis of their intuition and experience, even if it had been proven to be wrong (Howe, 1977). However since producers had built their confidence on

these factors, it was difficult to convince them that formative evaluation research could improve the chances of a program's success. Moreover, for many producers, as well as teachers, evaluation represented a new field or discipline and a new language (Palmer and Dorr, 1980).

In addition, researchers and producers had been in a long running battle with each other. Until the 1960's television researchers had concentrated their efforts on the effects of television. They looked over the viewers' shoulders at the television program as it was presented and at the subsequent behaviour of the viewer (Burdach, 1983). Their findings had often been critical. They announced that television viewing fostered such things as consumption, aggression, and passivity. The producers naturally felt obliged to defend their programming. They went about denigrating investigative efforts and/or responded with their own counter research, usually showing that the undesirable effects of television were either transient, illusory or both (Laboured, 1975). Very little of value came out of this conflicting interchange and for the most part, children's entertainment remained largely unchanged (Liebert, 1975).

Despite numerous difficulties, however, CTW was successful in integrating evaluation research in the production of educational programming. They were able to convince talented and experienced experts in both fields that researchers and producers could complement, rather than oppose each other, " ... in ways that are mutually beneficial ... " (Laboured, 1975, 163). The fact that producers agreed to try a new model for producing educational shows remains, " ... one of the

cornerstones of the house that CTW built" (Lesser, 1974, 17-18).

In the case of the CTW, the final decisions were given to the producers. The researchers were used as a source of information that the producer could or could not call up. For this reason, it was necessary to develop and apply only information that was useful to the producers (Palmer and Dorr 1983). However, these were the same producers who had made a commitment to experiment with the cyclic process of empirical evaluation and production revision. Although the producers retained their position as leaders, they admitted the limitations of their own insight and the respective value of hard research evidence.

Many have proposed that as our technological environment becomes more and more complex, production teams whose members possess a diversity of highly specialized talents will become the norm. The union of science and art offers the opportunity to achieve new heights. Production research offers the best of both worlds (Rowntree, 1982).

Evaluation research was included in the production process, not only to improve learning through television, but to prove its effectiveness. Media development is costly. Sesame Street, alone cost up to eight million dollars. With large amounts of federal funding at stake, evaluation served as a means to prove that the money was achieving results. Funding become more and more contingent upon the positive evaluation of programs in all areas (Rowntree, 1982).

3.3 THE COST, DIFFICULTIES, AND BENEFITS OF EVALUATION

Although a great deal of federal and provincial funding of educational programs is contingent upon positive evaluation, the irony is that, often, the evaluation of a program often costs more than the development of the program itself (Rowntree, 1982). On top of this, evaluators often find that more funds must be spent to remedy the inadequacies discovered in the evaluation. It would be much easier to pretend that evaluation was unnecessary. Both school boards and production teams could keep their budgets to a minimum. However, no matter how successful a teacher or a producer has been in predicting the responses of the students, perfect prediction is unlikely. "Using data gathered independently to help make decisions has a proven track record and is worth emulating. Funds set aside for evaluation and revision pay enormous dividends in classroom impact and production quality" (Rockman, 1983, 309). High quality teaching and educational programming demand it. There have been few educational television programs that have achieved "success" by any criteria. The ones which have, possess a single feature in common. They all underwent rigorous evaluation research (Palmer and Dorr, 1980).

There are, however, many difficulties involved in evaluation. Aside from the reluctance of teachers and producers, one problem is avoidance of the Hawthorne effect -- the artificial enhancement of subject performance that may arise from any experimental newness of the program and the subject's consequent response to what they perceive as special treatment. Another is to account for the

unintended contaminating factors outside the learning program that may influence subject performance. Still other problems are, if you are evaluating a teacher's curriculum, how do you achieve his/her full cooperation, or how do you weight the findings regarding comprehension or findings regarding appeal? (Rowntree, 1982). There are no clear answers. The unique circumstances must always dictate the nature of decision making in evaluation.

Although teaching and learning are among man's most fundamental activities, little is known about the science of learning and teaching. The study of evaluation offers the opportunity to understand how people learn and how goals and strategies can be manipulated to help them.

Although evaluation offers the hope of gathering empirical evidence and understanding learning, evaluators must always guard against overgeneralizing their discoveries to other contexts. "The context must always override the general principle ... we must keep alert for the differences ... between the two contexts, as well as their similarities" (Rowntree, 1982, 203). However, without some attempt to adapt and apply earlier experiments, one can learn nothing about teaching.

3.4 QUANTITATIVE AND QUALITATIVE PARADIGMS OF EVALUATION

There are two basic theoretical approaches to evaluation research. There is the quantitative approach which is based on a paradigm which has a positivistic, hypothetical/deductive, particularistic, objective, outcome-oriented approach, and the qualitative approach, which follows a phenomenological,

inductive, holistic, subjective, process-oriented world view.

The quantitative approach originated in such scientific studies as experimentation on the growth of crops. Such analytical experiments follow tight controls and the results are easily measurable (Percival and Ellington, 1984). Applied to education, this approach led to systematic objective evaluation procedures which included objective paper-pencil tests, structured questionnaires, etc. "This traditional strategy sets out to measure the extent to which a given instructional system has achieved certain objectives in a relation to the students prior knowledge or existing skills" (Percival and Ellington, 1984, 117). This is often achieved by comparing the statistical variance between pre-test and post-test scores (tests given before and after teaching). These procedures will be discussed in greater detail later in the essay.

By comparison, the qualitative approach is more concerned with studying the ongoing process of education. The techniques are more intuitive, subjective, flexible, naturalistic, and involve personal value judgements of the results. They include interviews, discussions, and participant observations. "The arguments in favour of this type of approach are that the variables in education cannot be readily identified and controlled, ... Learning is varied, complex and difficult to specify with certainty and often virtually impossible to measure" (Percival, Ellington, 1984, 117). The qualitative evaluator is more concerned with perceptions, opinions, and attitudes of staff and students. His or her aim is to " ... unearth what was otherwise hidden in the educational process" (Percival,

Ellington, 1984, 118). Whereas, the former approach is aimed at prediction of learning phenomenon, the latter is aimed at understanding. The former asks the question, "Have the educational objectives been achieved?" Whereas the latter asks: "What has been achieved?"

3.4.1 A UTILIZATION-FOCUSED APPROACH

The two methodologies are often considered mutually exclusive. However, most evaluators today adhere to a more middle-ground utilization-focused approach, which is based on an openness to both quantitative and qualitative methodology. The utilization-focused approach is an orientation which adds: "What information is needed and wanted by decision-makers, or information users and shareholders that will actually be used for program improvement ... " (Cuthbert, 1985, 4). In other words, the choices of methods must be dictated by the situation at hand and one must use whatever method to unearth information which has the most leverage -- that is, information which, if accepted, is most likely to improve the learning program. A combination of both quantitative and qualitative methods of evaluation may often be the best suited to particular needs (Cuthbert, 1985).

Some researchers, to this day, adhere exclusively to the quantitative paradigm because it uses objective methods, whereas the qualitative does not. However, this idea " ... forgets that all social theory started with normative notions about the natures of individuals, society and the relationships between them" (Cuthbert, 1985, 3). When a quantitative researcher makes a decision to

study a particular phenomenon, he is making a value judgment in the very nature of his choice of what to measure. In the words of Gunnar Myrdal:

... research is always and by logical necessity based upon moral and political evaluation ... Different views of reality and the nature of change lead to different assumptions about appropriate goals, treatment, and evaluation models. No approach is free of bias, including the approach that masks bias with scientific jargon which often hides value judgements (Cuthbert, 1985, 3).

Whether evaluation research employs predominantly quantitative or qualitative methods, or employs a combined utilization-focused approach, all evaluation research is conducted in three stages, namely, preliminary, formative and summative evaluation.

3.5 PRELIMINARY EVALUATION

Research undertaken before beginning to design a learning program is known as preliminary evaluation.

An illustration of what goes into preliminary evaluation is TV Ontario's preliminary work for Today's Special. It was designed for children from preschool to age eight, for home use or in-school use. Evaluators at TVO first examined all the information available about cognitive preschool child development. They examined research, preschool curricula, and other TV programming intended for the preschool audiences (looking closely at pacing, posing questions, recognition and repetition, graphics, etc.). They also looked at books, music and movement for the preschool child. They contacted experts at the Ontario Institute for Sick Children, day care centres librarians and the staff at

the CTW. All of this information was compiled in order to make the series, Today's Special as comprehensible and appealing to preschool children as possible.

Studies had revealed that, although children are exposed to an enormous amount of potentially useful information through television, much of this information is not in a form in which a young child can adequately perceive and understand. The language, especially, is often beyond the child's level of comprehension. Television also fails to provide the child with the opportunity to discover how he can make use of information he does receive, or with feedback enabling him/her to check the adequacy of the understanding. There was an indisputable need to provide a closer connection between the child's own level of development and the information transmitted on television (Howe, 1977).

Preliminary evaluation in children's television also involved experiments designed to determine children's preferred style of programming. This could involve a simple survey of their viewing preferences or favourite shows. At the Media Action Research Centre in New York children were placed in natural home like settings in which televisions were provided. The choices of which programs they tuned in to were monitored. On the basis of their preferred commercial entertainment, evaluators were able to gain some understanding of program appeal (Howe, 1977).

The issue of appeal is of particular importance in educational children television. In 1968, when the CTW was founded, the combination of

entertainment and education was one of the basic principles to which it was committed (aside from research and production). This organization was the first to understand that if programming was to be created which had a positive educational effect upon children, it would have to be appealing enough for them to tune in. If Sesame Street could not compete with Saturday morning cartoons, then all their good intentions, talent and money would be wasted.

Preliminary evaluation of this sort can save a great deal of time. Rather than running the risk of producing something redundant, incomprehensible, or for which there is no need, or using methods which are proven to be ineffective, preliminary evaluation can set one on the best possible course from the outset.

Once portions of the program have been initiated, another part of preliminary evaluation could involve scrutiny of the content by a subject expert to determine the program's academic acceptability. "This is an important step if one is to avoid teaching material that is intellectually dubious" (Rowntree, 1982, 218).

3.6 FORMATIVE EVALUATION

Formative evaluation, also known as micro-evaluation or developmental evaluation, is the evidence collected during the development of instruction which is used to form the instructional program itself. For example, by testing a portion of the program in a pilot test with small representative group of students, it may be discovered that a lesson falls short of meeting its objectives. This information would be used to revise the lesson in an attempt to overcome the defects which

have been revealed (Gagne and Briggs, 1974).

Formative evaluation of program development at TV Ontario enables the production staff to improve or fortify the television program or other systems components while they are being produced. Pilot segments, scripts, support materials, and other pilot components are tested in the field with samples of the target audience, and the findings are used to shape the project further. At TVO, formative evaluation is mainly concerned with examining the extent to which a program segment or related component is appealing to the target audience and how effectively the program fulfils its educational objectives. Formative evaluation is an essential component in the development of learning through costly media such as TV and film. Through rigorous testing and observation, the risks encountered in producing a successful series are minimized (Gillis, Nickerson, 1979).

The creators of Sesame Street allowed themselves eighteen months of formative research. "This time was invaluable and was used to make film segments and to test them on economically disadvantaged children, Sesame Street's primary intended audience, to ascertain whether the film held the children's attention and was accompanied by short term learning. Segments that succeeded in these tasks provided some minimal assurance that the program might actually achieve results, rather than merely posing great hopes and convictions which would be doomed to fail in the real world" (Cook et al., 1975, 46).

As previously stated, formative evaluation is concerned with the effectiveness of the sub-components of a course or program in promoting the particular learning objectives in the target audience. For example, formative evaluation of the TVO series, Readalong, was carried out with 526 teachers. The findings revealed that, while the series was effective in inducing viewer participation and in helping develop reading-related skills, the teachers of lower grades, special education classes, and poorer reading classes indicated that more repetition was needed for their students and that more emphasis be given to teaching skills, (e.g., sounding out words or problem solving, rather than just sight and recognition). The production team concurred (Gillis and Nickerson, 1979).

Formative evaluation is useful in determining whether the level of instruction is appropriate for the intended audience. In some instances, programmers will assume too much previous knowledge on the part of the students. Testing will reveal an inadequacy in the learning taking place and investigation will identify the cause of the failure in the program. At other times, information will be included in programmed learning which students already know. In this case formative evaluation may reveal that students are in fact, bored with the lesson (Kemp, 1985). Formative evaluation is also concerned with the feasibility of the lesson. For example, in a science curriculum which involves performing experiments on a particular type of fresh water fish, formative evaluation may alert educators to the fact that the fish cannot be kept alive in an

experimental situation for more than two hours. Modification of the program could involve excluding the experimental stages of learning or acquiring a more resilient type of fish (Cook et al., 1975).

Just as an engineer cannot take an abstract theory in physics and apply it directly to bridge-building, so an educational innovator cannot take abstract psychological theories of development and apply them directly in schools. There are just too many gaps between the abstract elegance of our few well-tested formal theories and the concrete problem of implementing changes in complex settings (Cook et al., 1975).

Finally, formative evaluation is concerned with a relatively low level of generalization. For example, useful evaluation was carried out during the developmental states of the TVO program, Read All About It, to investigate the appeal of the principal characters. Although the findings provided valuable information about the program at hand, those findings may have little value for the production of future programs (Gillis and Nickerson, 1979).

Formative evaluation is concerned with the components of learning. A sample of a list of questions one may ask during formative evaluation is:

1. In terms of the objectives for the unit or module, is learning at an acceptable level? What weaknesses are noted?
2. Are learners able to use the knowledge or perform the skills at an acceptable level? Where are any weaknesses?
3. What were the learners' reaction to the method of study, to the activities, to the materials used, to the evaluation methods?
4. Do the self-evaluation tests and the post- test satisfactorily measure the learning objectives?
5. What content, format, and other revisions in the program seem necessary? (Gillis and Nickerson, 1979, 9).

3.6.1) CARRYING OUT FORMATIVE EVALUATION

Since formative evaluation is aimed at feedback and program modification, it is carried out at frequent intervals during the course of instruction. It is usually planned and carried out quickly and therefore, generally should be simple. It usually involves minimal preparation of special material, such as tests and is relatively small scale (Palmer and Dorr, 1980). In this way, information about shortcomings in the learning can be used for immediate program improvement. The procedures for testing and revision should relate to the suitability of objectives, subject content, learning methods and schedules and other factors that influence the effectiveness of the program.

As previously stated, formative evaluation involves examining the components of learning. For example, one series of tests can be carried out to assess the comprehension of a pilot program. However, not every element in a learning system can be realistically tested in isolation from the rest of the system. In the preceding case, the appeal of the program would have an inevitable effect upon student comprehension and vice versa (Kemp, 1985). One must always remember that each element in a learning system is interactive. One flaw in the system can have a devastating effect upon the entire learning experience. The system, as a whole, is far more complex than the sum of its parts, for the parts interact in unpredictable ways (Kemp, 1985).

Therefore, although formative evaluation provides invaluable evidence regarding the separate elements of learning, only summative evaluation, which

is conducted once a program is completed, can shed light on how the elements work together.

3.7 SUMMATIVE EVALUATION

Not only does summative, or macro evaluation have the advantage of looking at the whole learning experience rather than the separate sub-processes, summative evaluation also enables educators to determine how well the program works in real life conditions. Once the elements are being used in an integrated system in natural conditions and spread over a considerable period of time, then results may be quite different from those in the experimental formative testing situation, and go beyond the Hawthorne effect (Kemp, 1985).

TV Ontario uses summative evaluation to determine the long term impact of a series in the field. They wish to see whether their programs achieve their educational objectives in many settings over time. For example, a summative evaluation of The Polka Dot Door, which has been broadcast regularly since 1971, revealed that the series still stimulates children's imaginations and still helps them to learn to play creatively. The program thus continues to fulfil its original objectives (Gillis and Nickerson, 1979).

Kemp believes that there is a need for continuous monitoring of educational programs throughout their entire life. "A program should be continuously improved, diversified, enriched and, in the fullness of time perhaps declared redundant" (Kemp, 1985, 217).

Information that provides opportunities for program improvement,

diversification and enrichment, may seem a lot like formative evaluation. The difference is primarily in the scale of testing, since the findings of summative evaluations are often used in an affirmative sense for revision or to provide guidance for future programs.

Summative evaluations are also conducted to determine whether or not there are any unintended side effects of the program in regular use. A program designed to teach basic musical concepts might turn out to have unexpected effects on attitudes towards listening to classical music. For example, in England a study was conducted to measure the students' ability to concentrate on a task of their own choice. The results showed no significant difference in students' abilities to concentrate on tasks, but the evaluators did notice a radical difference in how children from two school types approached learning. Findings revealed that children from informal schools were more relaxed, showed less anxiety and more initiative, independence, self-confidence and had an easier relationship with their peers and with their testers than students from formal schools (Rowntree, 1982).

In Rowntree's opinion, any evaluation worthy of the name must be alert for unexpected outcomes, whether bad or good. They may very well tell us more than expected outcomes about how to modify and improve learning (Rowntree, 1982).

The findings of summative evaluations provide valuable information for schools in their decision about adopting a curriculum or film.

TV Ontario's summative evaluations examine three elements: appeal, instructional effectiveness, and utilization (Gillis and Nickerson, 1979). If TV Ontario can provide schools with objective findings indicating that a film is highly appealing to a target audience, has been found to be effective in promoting learning, and that its procedures of implementation are effective and efficient, then the schools will be more likely to make use of the film (Kemp, 1985).

Summative evaluations can also provide information about what students retain from education once schooling is over. Traditionally, educators have not paid much attention to discovering if and how students apply the skills and knowledge they have gained (Kemp, 1985). Yet, it is generally assumed that the best type of learning is long term and transfer learning. Students should, above all, retain the knowledge they have acquired and should be able to transfer their skills and wisdom to situations that come up in life.

Summative evaluations are also carried out in order to ascertain whether or not a new program of instruction is better than another one available. For example, a newly designed course in Astronomy may have replaced another one in the same subject area. Findings reveal that the defined objectives of the new course are adequately met by students (the previous course did not have defined objectives or the means of assessing them), and that the same test on both programs yielded an average score of 87 percent for the new course compared to 62 percent for the old course. Questionnaires and interviews reveal that teachers prefer the new course, because it allows more time for student seminars.

Provided the new course does not cost substantially more than the old, this evidence would indicate the new course is considerably better than the old and should, therefore, be adopted (Gagne and Briggs, 1979).

3.7.1) CARRYING OUT A SUMMATIVE EVALUATION

In contrast to the more informal procedures of a formative evaluation study, summative evaluation is more rigorous. Measurement of student attitudes, for instance, should be based on carefully constructed questionnaires, so that they can be systematically compared with other programs. The assessment and mastery of each objective should be systematically done in order that there will be a quantitative and or qualitative indication of the accomplishments of the entire program.

Summative evaluations, as we have seen are conducted for the purpose of judging the effectiveness of a program. A positive or negative summative evaluation often determines whether or not the program will receive continued funding or whether it is worthy of implementation in the schools. For this reason, summative evaluations are normally carried out by individuals not directly associated with the creation of the program. In the case of this unfunded, small-scale study, this was not possible. However, the researcher has attempted to be as objective as possible.

This is not as great a problem in formative evaluation, on the other hand, which is an integral part of program development. "Formative researchers are not disinterested third parties who pass judgment on process and products; they are

rightfully expected to be as committed to the success of the project as are other members of the team" (Mielke, 1983, 247-248).

Findings have revealed that, in general, problems arise when the same individuals are called upon to perform both formative and summative evaluation. It is very difficult for formative evaluators to gain the cooperation and trust necessary in their roles when they are the same individuals who will later sit in judgement of the program and the work of colleagues (Mielke, 1983). Further, they might be inclined to give a favourable summative report when it is their own work that they would be evaluating.

3.8 PROCEDURES AND METHODS OF PROGRAM ASSESSMENT.

There is no single correct way to evaluate. Most evaluators like to draw upon a number of techniques to cover all important possible effects. One may draw upon:

- Results from student assessments of intellectual skills, motor skills, problem solving skills;
- Student questionnaires and interviews assessing attitudes or psycho-social skills;
- Situational observations of the learning in progress and in the climate of particular institution;
- Feedback from teaching staff directly or indirectly involved in instruction or in the showing of an educational program;
- Computerized assessment of appeal

(Percival and Ellington, 1984, 118).

Testing should be an integral part of any evaluation. The findings from student assessments shed considerable light on the effectiveness of the learning program.

Testing allows evaluators to see which educational objectives are being

achieved, and more importantly, which are not. The assessment of student performance is conducted in order to evaluate the teaching methods involved. Low test scores, low performance scores or unfavourable attitudinal responses on the part of students and teachers may indicate that:

- The teaching methods were not well matched to the course objectives;
 - The assessment methods used were not suitable;
 - The objectives themselves were not realistic
- (Percival and Ellington, 1984, 118).

Each evaluation method has an important role to play regardless of whether one is carrying out a preliminary, formative or summative evaluation (Percival and Ellington, 1984).

3.8.1) SELECTING EVALUATION METHODS

In selecting evaluation methods, three general principles hold true. First, an evaluation method should be appropriate; that is, the evaluation procedure chosen must produce the requisite information about a learner behaviour (this is closely related to test validity) (Wolf, 1979). Second, the evaluation method should be chosen which is most efficient and practical to ensure the evaluation is manageable and realistic. Third, multiple measures should be used and are recommended as a means of overcoming the idiosyncrasies associated with a particular evaluation procedure or test (Wolf, 1979).

It is not always easy to fulfil these three criteria simultaneously. For example, it might be most efficient to employ an objective written test, however they are inappropriate when an objective requires that the learner develop his or

her own response. There is no question that some learning objectives might preferably be measured by one type of test as opposed to another. Unfortunately, too often, cost dictates the nature and the number of procedures employed (Kemp, 1985).

3.8.1.1 EVALUATION SHOULD MATCH LEARNING OBJECTIVES, HAVE VALIDITY AND RELIABILITY

The style or method of assessment must be directly related to the learning objectives set out in the program. Some program developers believe that the minute you establish your learning objectives, you should be able to draw up evaluation testing procedures relating to these objectives. The test questions can be reworded as learning objectives (Kemp, 1985). For instance, he notes, the minute Sesame Street determined that they were going to teach preschoolers the letters A to Z and numbers 1 to 10, they should have been able to choose testing procedures designed to assess learning. Such testing could have included, for example, the oral or written repetition of the alphabet.

It is customary to derive test items from the objectives, with subject content or task items being used for details. Once you are satisfied with the extent and completeness of the learning objectives, you are ready to develop ways for evaluating them. The result becomes the posttest - a measurement of learning when study of topic or unit is concluded (Kemp, 1985, 161).

Some examples are the following:

- To identify or recognize - Choosing an answer in an objective-type test item.
- To list or label - Writing a word or brief statement.

- To state or describe - Writing or speaking a short or lengthy answer.
- To compare and differentiate - Writing about a relationship or choosing an answer which shows a relationship.
- To formulate or organize - Writing a plan or choosing an order of items relative to a plan.

While there will often be some variation in the interpretation of the meaning of a verb for evaluation purposes, these examples illustrate the close relationship that must exist between a learning objective and a test item (Kemp, 1985). The close relationship between learning objectives and testing refers to the validity of a test item. "A test is valid when it specifically measures what was supposedly learned in terms of the subject content or task as specified by the learning objectives for the event or topic" (Kemp, 1985, 175). A learner should always be able to anticipate being tested in the same type of behaviour as indicated by the objectives. The verb in an objective should therefore alert the learner to the emphasis necessary when studying for a test (Kemp, 1985).

Besides being valid, an evaluation test must prove to be reliable. It must produce consistent results whenever or wherever used. To achieve maximal reliability, the following criteria should be followed:

There should be more than one test question relating to one learning objective. When only one question is asked about a major objective or an extensive content area, it can be difficult to ascertain whether a learner was just lucky by guessing the answer or really acquired the knowledge (Kemp, 1985, 176).

The administration of the test should be standardized. This must involve

similar instructions, similar testing conditions, similar periods of time allotted for testing, and a standardized procedure for determining the score of the test. The more objective the scoring, the more reliable the test will be (Kemp, 1985).

Another criterion to ensure the reliability of a test is that programmers should monitor only observable factors. Test items should employ action verbs such as choose, write, speak, rate, perform, produce or describe. This is an essential component of instructional design, because it makes learning objectives explicit to learners and enhances the systematic unbiased evaluation of testers.

Not only can identical cognitive tests or affective questionnaires be implemented before and after learning, but the same procedure can be used with an experimental group which undergoes the treatment and a control group which does not. A comparison of the two groups is another means of assessing the value of a learning experience. Sesame Street used this method as part of its evaluation. Underprivileged children who were instructed to view Sesame Street were compared with other underprivileged children from the same neighbourhood who were not exposed to the programming. Comparative testing was then conducted to determine whether viewing Sesame Street caused measurable gains in learning.

3.8.2 METHODS OF EVALUATION

3.8.2.1 OBJECTIVE WRITTEN TESTS

Objective written tests present learners with highly structured situations. Learners select answers from a limited set of choices. They also receive an

objective score based on a right or wrong predetermined criterion. The term objective refers to the fact that everyone can agree upon the correctness of the response.

Examples of objective written tests include: true/false, matching, multiple choice, completion of simple short answer questions.

The major limitations to objective written tests is that learners are not required to express themselves in their own words or to organize responses. Essay test items avoid these drawbacks and are especially suited to testing high level cognitive objectives (Kemp, 1985). However, essay items are difficult to design because the tester must have clearly in mind the mental processes he or she wants the learners to use before starting to write the question. In order to surpass the mere testing of recall, the evaluator must use novel methods of presentation. At the same time, he or she must never present questions in ambiguous terms (Wolfe, 1979).

Marking essay questions is always difficult. Studies have shown that there is little consistency between the grades given by different professors for the same essay response. For this reason, it is suggested that marking be done according to a predetermined checklist of responses. There should be model answers in order to achieve as objective scoring as possible (Wolfe, 1969).

3.8.2.2 WRITTEN REPORTS

Written reports share many of the same advantages and disadvantages as essay items. Reports offer the added advantage that learners can edit their work

and can work at their own individual pace to put forth their best effort. However, plagiarism is often a problem with take-home tests, so supplemental information from other testing procedures should be included (Wolfe, 1979).

3.8.2.3 EVALUATING A PRODUCT

The evaluation of a product (such as a student-created map, illustration model, etc.) focuses upon the end result of an activity. Attention is given to the quality, quantity, or both. The product should be judged according to a set of predetermined criteria, (e.g. quality judged by appearance, accuracy, detail precision or quantity judged by speed) (Kemp, 1985). Separate scores should be given for each criterion, the final score being an average of the total.

3.8.2.4 EVALUATING PERFORMANCE

Observed performance should be rated according to predetermined criteria (a checklist indicating whether a sequence of steps was successfully performed). For each step, the tester can rate the performance on a numerical scale – 5 being very good and 1 being very poor. Only observable behaviours should be included in the evaluation. Again the reason is to achieve maximal objectivity. Learners should not be judged in relation to other learners. They should be graded according to an acceptable level of performance (Kemp, 1985).

Findings have revealed that there is little consistency between what one tester would rate as a 3 and another would rate as a 5. Having all testers undergo a standardized training program can be used to reduce this problem of subjectivity.

When testing a performance, a decision must be made as to whether the act will be real or simulated. Although it is always preferable to test subjects under realistic circumstances, time, facilities, cost, human safety factors, or complexity of tasks often dictate that simulated tests be performed.

3.8.2.5 ANECDOTAL RECORDS

Having a tester make narrative comments regarding a performance or a product is another technique of evaluation. Following an outlined form containing characteristics to look for a tester can make descriptions of performances, interpretations or recommendations for improvement. Comments can be made while the test is in progress or immediately after. Although anecdotal records offer insight into the problems in learning and ideas for improvement, subjectivity often plays a dominant role.

3.9 EDUCATIONAL OBJECTIVES IN THE AFFECTIVE DOMAIN

It is more difficult to assess the feelings, values and beliefs of individuals than it is to test their objective cognitive knowledge or to assess the adequacies of a performance or a product. Affective qualities are private and cannot be measured directly (Kemp, 1985).

They can only be inferred through observable actions, and many times attitudes regarding a learning program do not become apparent until a considerable amount of time has passed. The very act of testing may have a contaminating effect upon the results. Nonetheless, no matter how difficult to assess, evaluating in the affective domain is essential if we are to gain an

understanding of the strengths and weaknesses of a learning system.

3.9.1 STUDENT AND TEACHER QUESTIONNAIRES AND INTERVIEWS

One of the most common ways of assessing student and teacher attitudinal responses is through questionnaires or interviews. Questionnaires and interviews can be formal and structured, with closed-item questions having a number of fixed responses following a quantitative approach, or they can be conducted and interpreted in a more open-ended fashion, freely following a qualitative approach (Percival and Ellington, 1984).

The quantitative approach is more efficient and easier to both organize and interpret, however, the qualitative approach can often unearth more valuable innovative information. Interviews can also be conducted with those indirectly involved in a learning program (Percival and Ellington, 1984).

Likert scales are attitudinal measurement instruments consisting of a list of statements. The learner responds by making a judgment on each statement, selecting one response from a number of degrees of agreement or disagreement. It is preferable to offer an even number of options to ensure that learners do not choose the neutral answers, which reveal little information (Percival, Ellington, 1984, 122).

An example of a Likert scale may resemble the following:

Check each word that tells how you feel about the group projects used in this course.

	agree					disagree
interesting	1	2	3	4	5	6
dull	1	2	3	4	5	6
exciting	1	2	3	4	5	6

(Kemp, 1985, 238)

Attitudes can also be assessed using semantic differentiation which is the use of word pairs of antonyms joined by a 3, 5, 6, or 7 point scale. Care must be taken to use words that have explicit general meaning (Percival and Ellington, 1984).

A test using semantic differentiation may resemble the following:

The oral presentations used in this course were:

interesting	1	2	3	dull
practical	1	2	3	worthless
difficult	1	2	3	easy
exciting	1	2	3	boring

(Kemp, 1985, 238)

It is also possible to ask students directly whether they think a program achieved its educational objectives, whether the learning was appealing or whether the teaching was implemented properly or under favourable conditions. Again, a rating scale can be used from "very good" to "not achieved at all," for each separate factor and objectives. The same objective or factor should be stated in a variety of ways to ensure that the respondent is consistent. Objective rating is used both as a crosscheck to other methods and as a last resort when other

suitable techniques do not exist for measuring the achievement of certain objectives (Percival and Ellington, 1984).

3.10 OBSERVATION OF INSTRUCTIONAL SYSTEM IN PROGRESS

While students are in the process of learning, testers can observe and make observations, using simple questionnaires, rating scales or an open-ended form for anecdotal descriptions or comments (Kemp, 1985). Observation of students while learning is taking place is normally done without the knowledge of the students. This is done in order to avoid the Hawthorne effect and also to allow the collection of data without interfering with the progress of instruction. Although this procedure might appear to violate ethical considerations in social science research, it does not, since it is the instructional system and not the students that are under scrutiny (Percival and Ellington, 1984). In fact, TV Ontario has a two-way mirror overlooking a screening room for the purpose of observing audience samples without their knowledge.

3.11 SAMPLING CRITERIA

There is no simple rule for sampling procedures. It is only important that one compile evidence that is convincing.

When a lesson's objectives are successfully met by a single bright student, this is hardly convincing evidence that the lesson would work with students possessing the entire range of abilities typical of a total class. However, if the same lesson's objectives are achieved by almost all the learners tested (possibly achieving a 90/90 criterion of success - 90 percent of the students tested achieved 90 percent average in testing), and if the total learners represent the target population for whom the program was intended, this

would be convincing evidence (Gagne and Briggs, 1974, 290).

Evaluators must, however, be certain that this class was representative of the target population. This class of students must be similar in personality, learning style, socioeconomic background, motivation, and so on, to the target population. In short, evaluators must know a great deal about both the sample group and the target population (Rowntree, 1982).

3.12 THE ABSOLUTE STANDARD OF ACHIEVEMENT

Evaluators often adopt a 90/90 criterion, modifying the program until at least 90 percent of students obtain at least 90 percent of learning objectives. This is commonly referred to as the absolute standard of achievement. Its purpose is not to rank and judge learner ability, but to set a standard whereby teaching methods and formats are as accessible and enjoyable as possible to all learners. It does not matter whether it is a presentation of a lesson by an individual teacher to five students, or whether it is a million dollar educational television series which will reach thousands of viewers, the process of rigorous evaluation attempts to match the learning as closely as possible to the learners.

3.13 CONCLUSION

In this chapter a comprehensive examination of evaluation research in education was undertaken. Defined generally as the appraisal or assessment of the effectiveness of a learning program, evaluation was examined both in the general educational context and in the development of educational children's television. Analysis revealed that the marrying of evaluation research and

educational program development was strengthened greatly by the work of the Children's Television Workshop. This organization, as well as TV Ontario, established preliminary, formative and summative evaluation research as an integral part of their program design process.

Preliminary evaluation conducted prior to the commencement of the creation of the program, was defined as research undertaken in order to gain as much background knowledge about all the issues involved in the program. Formative evaluation, conducted during the formation of the programs, was described as research conducted in order to ensure the effectiveness of the sub-components of teaching methods. Summative evaluation was described as research conducted upon completion of the program in order to ascertain the long term educational value of the entire program.

The quantitative and qualitative paradigms of evaluation were examined. It was determined that most evaluators select a combined approach which will provide the most convincing and significant results, in short, a utilization-focused approach.

In an examination of different evaluation methods, it was determined that evaluation methods should always match learning objectives, should prove to be valid, reliable, standardized and should concentrate upon only observable factors.

The chapter described various methods of evaluation, namely: objective written tests, written reports, the evaluation of a product or a performance, anecdotal records, student and teacher questionnaires, interviews, rating scales,

Likert scales, semantic differentiation, objective rating and observation of the instructional system in progress. A brief final description was made of sampling criteria and the absolute standard of achievement.

4.0 CREATING AND EVALUATING THE NEW TÉLÉFRANÇAIS TEACHER'S GUIDE

This chapter will trace the development, implementation, and formative and summative evaluation of the "New Téléfrançais Teacher's Guide." Its purpose is to reveal in detail the decision making process that was undertaken by the researcher in creating the "New Guide". This chapter will examine the aims and objectives set out for the "New Guide" and will proceed to an examination of each step in the formative evaluation process. The stages of program implementation will include Téléfrançais input, assorted games, tests, projects, conferences, presentations and evaluations/testing.

In order to justify the creation of the "New Téléfrançais Teacher's Guide" one must compare the objectives set out in the "New Guide" with those set out in the old TV Ontario Téléfrançais Teacher's Guide. Close examination will reveal that the "New Guide" includes objectives which are better specified and more achievable for grade four and five students who are experiencing their first years of French instruction. The old TV Ontario Guide includes objectives which are broader, and which are difficult to achieve for students who do not have the benefit of beginning French instruction in grade one.

The objectives of the "New Guide" are the following:

- by providing students with the opportunity to view episodes of Téléfrançais, students will enjoy an exposure to the French language, which is both entertaining and which provides them with natural input in the target language.
- by providing students with the opportunity to practice the use of new vocabulary in oral and written games, students will acquire the use of an ever

expanding vocabulary.

- by providing students with the opportunity to complete written sentences using the new Téléfrançais, vocabulary students will acquire the ability to use an ever-expanding written French vocabulary
- by providing students with the opportunity to create oral/written projects, students will practice the creative application of new vocabulary.
- by providing students with the opportunity to present their work orally to the teacher or to the class, students will acquire the ability to use new vocabulary orally.

The aims set out in the TV Ontario Téléfrançais Teacher's Guide are included on page 2 of the Guide. They are the following:

- to provide a unique, innovative vehicle to assist in the learning of French as a second language;
- to integrate French into the children's world by drawing on stimuli unavailable in the classroom;
- to show French as a tool in situations both real and fantasy, that capture a child's interest;
- to motivate interest, enjoyment, and purpose in the learning of French;
- to promote a good attitude towards the French language;
- to harness and adapt French immersion techniques to core French instruction, using the visual medium as an intermediary vehicle.

Previewing activities, those *avant le visionnement*, take up points of language, general information, or cultural references which will help the children to understand what they are to see in the program.

Après le visionnement, the guide offers content and discussion *questions* based on what has taken place on screen. Teachers may use those suggested, or prepare their own.

The activities, *au choix*, are designed to be highly generative, offer a challenge to widen children's linguistic horizons, and draw not only from the students' acquaintance with the French language but from their knowledge of language in general. Integrating the four language skills and providing ample use of cognates, paradigms, and derivations,

these activities are also designed to correlate with other subjects in the school curriculum.

Because there is a purposeful range in the degree of difficulty among the activities suggested for each program, teachers should select those which best correspond to the needs and ability of their class. Only those likely to suit the pedagogical moment and produce further motivation should be considered.

The creators of the TV Ontario Téléfrançais Teacher's Guide say that there is a purposeful range in degree of difficulty among the activities suggested for each program, however, a summative evaluation of the Guide revealed that many of the activities were not suitable and were too difficult for core French students, particularly those students who began their French instruction in grade four as opposed to grade one. By contrast the objectives set out in the "New Téléfrançais Guide" are notably easier for beginning French students.

The program created in this study underwent numerous transformations over the course of four years. A wide assortment of instructional formats were introduced into the classroom. They were implemented, observed, modified and/or discarded. As cited in this chapter, many approaches led to unmanageable confusion (e.g. the activity cards) and others yielded surprising success (e.g. the evaluation page). During this period the researcher maintained a reflexivity journal in which significant observations regarding programming were recorded. The most significant observations will be listed here.

Summative evaluation of the final program will follow including the evaluation of the program by impartial parties, class interviews, a students'

questionnaire and the evaluation of student performance.

4.1 THE OBJECTIVES OF THE PROGRAM

As stated in the introduction to the thesis, the purpose of this thesis was to create and evaluate an activity-based program to complement the use of Téléfrançais in the classroom. This task will be undertaken using evaluation research methodology in educational design. The purpose of the program was to improve instruction for grade four and five students, utilizing the TVO Téléfrançais broadcasts by creating a "New Téléfrançais Guide." This "New Guide" was formed in accordance with the philosophy of activity-based learning and will be created in accordance with the Ministry of Education guidelines for core French.

More specifically, and as previously noted, this "New Guide" will include the following objectives:

- by providing students with the opportunity to view episodes of Téléfrançais, students will enjoy an exposure to the French language which is both entertaining and which provides them with natural input in the target language.
- by providing students with the opportunity to practice the use of new vocabulary in oral and written games, students will acquire the use of an ever expanding vocabulary.
- by providing students with the opportunity to complete written sentences using the new Téléfrançais vocabulary, students will acquire the ability to use an ever expanding written French vocabulary.
- by providing students with the opportunity to create oral/written projects, students will practice the creative application of new vocabulary.
- by providing students with the opportunity to present their work orally to the teacher or to the class, students will acquire the ability to use new vocabulary

orally in the target language.

In terms of cognitive, affective and social development it is intended that students will:

- enjoy and comprehend episodes of Téléfrançais.
- enjoy and participate fully, to the best of their ability, in oral games.
- succeed, at their own particular level, in the execution of oral and written tests.
- enjoy and function well in the context of selecting activities and partners and in pacing the execution of their projects.
- enjoy presenting their projects orally.
- enjoy and learn from the oral presentations of other students.

4.2 FORMATIVE EVALUATION AND PROGRAM IMPLEMENTATION

In order to achieve the above objectives the following steps were administered, observed and modified.

4.2.1 Objective: *By providing students with the opportunity to view episodes of Téléfrançais, students will enjoy an exposure to the French language which is both entertaining and which provides them with natural input in the target language.*

Normally, the first step in the process would be the viewing of an episode of Téléfrançais . However, as previously mentioned, the program's linguistic content was often too advanced for grade four students who were receiving their first year of instruction in the French language. Even though the content (i.e., humour, characters, etc.) of the series was designed to appeal to this age group, simple comprehension often posed a problem. When this was evident, it was advisable to review a program's vocabulary and structures prior to viewing. This

step would serve to familiarize students with the vocabulary and therefore facilitate understanding (see the TV Ontario Téléfrançais Teacher's Guide for program vocabulary lists).

Another means of facilitating comprehension and learning was to include frequent pauses in the viewing of the program. A series of questions by the teacher and answers by the students during these pauses served to clarify the action.

Another way of enhancing comprehension was to implement the program near the end of grade four, after the students had experienced the greater part of one full year of French instruction.

Each episode of Téléfrançais began with a clock and a voice which counted down the seconds to the beginning of the show. Following this, the theme song of Téléfrançais was sung in a lively, fast-paced fashion. The main characters, namely Ananas, Sophie and Jacques would be introduced and a problem was often introduced, providing the remainder of the program with a coherent plot. In between scenes of unfolding action small one or two minute cartoon episodes would appear. The plot and content of these cartoon segments was unrelated to the main action. Near the end of the program a three or four minute segment would be included presenting the skeletal rock band, Les Squelettes. They would sing a song which often related in theme to the main action of the episode. The end of the program would consist of the resolution of the main plot by the principal actors and then the theme song would be repeated.

Students enjoyed watching television in French class, although comprehension for the grade fours was difficult. As previously mentioned, regular pauses and explanations were often required. Sometimes even this did not suffice, and many grade four students still felt frustrated during the viewing of the program. They complained, "I don't understand Téléfrançais." On the other hand, some became bored by the necessity of frequent pauses. Clearly, there was a large discrepancy between the ability of different students within the same grade. However, little could be done to remedy this problem at this point in the study.

4.2.2 Objective: *By providing students with the opportunity to participate in oral games, students will acquire the ability to use new vocabulary orally in the target language.*

After a ten to fifteen minute episode of Téléfrançais had been seen by the students, the second step in the process was to implement a multitude of games that could be played to reinforce acquisition of the program's vocabulary and structures. The list below represents only a small sample of linguistic games. An experienced and creative teacher could easily design many more games.

During these games, it was crucial for the teacher to allow students to participate on a voluntary basis. Unless a student was misbehaving or was not paying attention, it was best for the teacher not to single out specific students. Of course, most of the games offer great flexibility of response. A more advanced student could recite a complex compound sentence, (e.g. "le petit frère aime les chiens et les chats") whereas, a less advanced student could still succeed at the

task with a much simpler response (e.g. "le frère est petit").

During the games where students could select the item of vocabulary they wished to put into a sentence, students were given maximum flexibility, choice and opportunity to succeed. One student could select a basic and familiar word such as "rouge" to use in a sentence, whereas another student could have grasped some of the new, more advanced vocabulary introduced in a given episode, and selected to use that.

These games offered the opportunity to maximize student participation. A successful second language classroom is one where the students are doing 90% of the talking. By maintaining a fast-paced, stimulating rhythm in these games, students could be heavily exposed to the French language.

Some of the games used following the viewing of a Téléfrançais episode were the following:

- the program was replayed without the sound and students were asked to name anything they saw or remembered hearing on the screen. A list of words was compiled for each class. Classes often competed against their previous scores or they competed with other classes.
- the same game was played without replaying the program. Students had to rely upon their memory.
- with a list of program vocabulary (either provided by the students or copied from the original Téléfrançais manual (see Appendix 6.2), students were asked to make complete sentences using the vocabulary. Sometimes the class was divided in half and the two sides played competitively, sometimes teams included girls against the boys. Points were given for correct sentences. Sometimes two points were given for perfect sentences and one point was given for sentences which included errors. The game could be played orally or in a written fashion.
- students on opposing teams were asked to make up questions for the other

team using the vocabulary words. Again, this game could be played orally or could include writing.

- students were asked to sit on top of their desks. Moving around the room, each student was required to create a complete sentence using a list of vocabulary words. If the sentence was incorrect they had to be seated on their chairs. One final winner remained seated at the end of the game.
- students on opposing teams assigned each other vocabulary words to use in complete sentences. Again, the game could be played orally or written. Points were assigned to each team for correct, complete sentences.
- students played a simple game of mime using the vocabulary words in large groups, small groups or with partners.

Students enjoyed some games more than others. Only those yielding consistently positive results were included above. The games which proved to be the most successful were often the most simple and straightforward ones (e.g. the making up of word lists from the episodes). The games which often posed management problems were more complicated. For example, the game where students had to remain seated on the top of their desks if they were successful in making complete sentencing with the vocabulary lists often caused confusion. Such a game would need the full cooperation of each child and this is not always easy to achieve to the greatest degree. For example, on a Friday before a holiday weekend, the children would be too excited to participate fully in a more complicated game. Students particularly enjoyed competitive games which involved point systems.

The most crucial question for all games was whether they included all students and maintained a quick and lively pace? Finally, were students doing most of the talking during these games?

4.2.3 Objective: *By providing students with the opportunity to complete written sentences using the new Téléfrançais vocabulary students will acquire the ability to use an ever expanding written French language.*

The third step in the process involved testing. As stated in the chapter on evaluation research in educational design, evaluation should relate directly to learning objectives. Since the focus of many of the oral/written games was to create complete oral/written sentences, then this same requirement constituted a valid oral and written testing strategy.

One type of testing in this program involved the following steps. The teacher selected ten items of vocabulary from an episode of Téléfrançais (see Appendix 6.3 for a test sample). The first five were to be used in complete sentences and would be presented orally during a private conference with the teacher. The teacher would assign two points for sentences which were grammatically correct and well pronounced, and one point for sentences which included errors. A final oral evaluation mark was scored out of ten.

The last five Téléfrançais words would be used in written sentences and would be submitted by each individual student to the teacher. The teacher would then assign two points for grammatically correct sentences and one point for sentences which include errors of spelling or structure. A final written evaluation mark was compiled out of ten.

Since the creation of complete sentences was the focus of most of the oral games, students were prepared and generally performed well on the oral and written tests. Grade five students, having experienced almost two years of French

instruction, found it much easier to perform the tasks successfully. Because grade four students found it more difficult, an easier version of the test was designed especially for them. Instead of having the teacher select ten vocabulary words from the unit lists, grade four students were allowed to make sentences with any ten words of their choice. This enabled grade fours to focus on fewer words. Essentially, they had to understand and employ only ten words from every unit, whereas the grade fives were tested on a random sample of words from an entire unit.

It may seem peculiar to administer a written and oral test at this point in the programming, prior to the completion of projects, however, there are many reasons why this is preferable to testing after the completion of projects. The execution and presentation of projects required at least a week and a half (one week to complete projects and normally three days to complete all oral presentations). If holidays and weekends were added to this, more than two weeks normally transpired between the games and the completion of final projects. However, it was during the oral games, where students were being required to create complete sentences using the new vocabulary, that students were getting the best practice to complete the oral/written tests.

As will be explained below in the section on projects, these activities included their own testing strategy. The oral and written test, therefore, could be seen as the testing of student understanding of oral games, while other testing strategies served as assessment for projects. These strategies also served to spread

out the testing. Students were not overwhelmed with too many tests administered at the same time.

The strategy of testing students following oral games also provided the advantage of getting students started in using the new vocabulary in a written form. This exercise prepared them for the work required in the execution of their projects.

4.2.4 Objective: *By providing students with the opportunity to create oral/written projects students will practice the creative application of new vocabulary.*

Activity-based learning is at the core of this "New Téléfrançais Teacher's Guide". As such, the bulk of the program and the fourth step in the process consisted of the completion of an assortment of activities.

After viewing Téléfrançais, participating in oral games and completing tests, the forth step and the bulk of the program involves activity-based, child-centred learning. The remainder of the unit consists of the creation of activities or projects. Students were required to:

- 1) Select a partner (groups of two were preferable. Groups of three were acceptable only if one student was left without a partner).
- 2) Select the activity or task they wished to perform. The choice included the following.

Students could create a:

Français

Livre

Pièce de théâtre

English

Book

Play

Théâtre de marionnettes	Puppet play
Dialogue sur une cassette	Taped dialogue
Bande dessinée	Cartoon strip
Défilé de mannequins	Fashion show
Mots croisés	Crossword
Mime avec une histoire	Mime with accompanying story
Jeu de cartes	Card or board game
(e.g. Serpents et échelles)	(e.g. Snakes and Ladders)
Conversation au téléphone	Telephone conversation
Chanson (e.g. rap)	Song (rap song)
Publicité	Commercial
Entrevue	Interview
Vidéo	Video
Nouvelles	News program
Jeu à la télévision	Television game show
Poème	Poem
Poème acrostiche	Acrostic poem
Du travail pour la classe	Work pages/game pages for the class
Ton idée personnelle	Create your own idea

Students were then required to:

- 3) Complete a rough copy in workbooks of the project in approximately two to three in-class days.
- 4) Have the teacher correct the errors in the rough copy.

- 5) Produce a good copy on coloured or typing paper which included no grammatical errors. This good copy had to be assembled with care and creativity.
- 6) Practice presenting projects orally. Make sure that the presentation is well planned (memorized, if presentation included a play) and engaging.

At the outset of the creation of the program the researcher had drawn up a detailed series of activity cards to accompany the program. However, these cards were soon replaced with the more open-ended list of possible project ideas mentioned above. The activity cards caused problems of management, e.g. many students wanted the same card. In the words of several students, "Some cards were too easy and some cards were too hard ... It was hard to find a good card. Usually all the good ones were taken or they were boring or hard to understand ... sometimes you had to spend a whole period looking for a good card" (Appendix 6.6).

It became apparent that some less advanced grade four students did not yet possess the ability in French to create activities. One homeroom teacher expressed the frustration of her students. "I think you assumed too much competency in French. They don't have enough knowledge of French to be free to do a variety of activities." Another grade four homeroom teacher said, "Some of the slower kids needed more structure and guidance, but the brighter ones are used to open-ended activities and they generally enjoyed the activity cards." A grade five homeroom teacher remarked, "The kids like Téléfrançais and the activities, and they are always anxious to go to French" (Appendix 6.6).

It became apparent that the program was working best with grade five

students. It could be used with grade four students near the end of the academic year, but even then, the series frustrated numerous students. Many students enjoyed the vast array of activities provided on the project list. They enjoyed the ability to choose their partner as well as the kind of activity they would do. Advanced students created projects which included a high level of language skills, such as plays. Less advanced students performed simple tasks such as labelling and drawing picture books with simple sentences. Of course, the grade fives generally created much more complex, language-rich projects than the grade fours.

The assortment of activities provided the opportunity for each student to perform and succeed according to his or her own aptitude and ability. For the most part, students expressed a high level of creativity and involvement. New ideas for projects were constantly being added to the list.

4.2.5 Objective: *By providing students with the opportunity to present their work orally to the teacher or to the class, students will acquire the ability to use new vocabulary orally.*

The final and fifth step in the process included private conferences, class presentations, and peer evaluations or testing.

Evaluation and sharing time was a critical part of the program. As the episodes progressed, students became more and more responsible in meeting their deadlines. To motivate students to be on time with their presentations, 10% was deducted for every day an assignment was late.

Peer evaluation also served to motivate many students. A private negative

evaluation from the teacher mattered less than a public negative evaluation from peers and friends. Students were very astute in their judgements and frequently graded students according to individual ability and effort.

The inclusion of peer evaluation was an optional aspect of the program. The teacher did at times call upon the class to assist in the completion of the project evaluation check list. Students often felt a great sense of empowerment when this step was included. However, this could also embarrass those students who were experiencing difficulty. Caution and sensitivity was required on the part of the teacher. When peer evaluation was used the teacher needed to guide the class to focus on the positive aspects of a student's performance, so that a weaker student was not overwhelmed by an inordinate amount of criticism.

On the fifth or sixth day of the projects, students were called upon to make oral presentations in front of the class or to present their work in private conferences with the teacher. Following their presentations or conferences they were evaluated according to the following predetermined criteria. (They were well aware of this check-list prior to commencing their projects.)

The projects and presentations were rated according to the following criterion:

Français

- (1) Qualité du vocabulaire (les mots de l'épisode de Téléfrançais et autres mots et structures)
- (2) Quantité du travail (minimum une demie page tapée pour la quatrième,

une page tapée pour la cinquième)

- (3) Créativité (originalité)
- (4) Bien présenté oralement.
- (5) Bonne copie professionnelle

English

- (1) Quality of Vocabulary (The use of words from the episode of Téléfrançais and other structures and vocabulary).
- (2) Quantity of work.(minimum requirement for grade 4 is half a typed page and one typed page for grade 5).
- (3) Creativity (Originality).
- (4) Well presented orally
- (5) Professional good copy.

Each student was given marks out of 2 for each criterion.(2 represented excellent, 1 represented good, 0 represented more work was needed). They were given a final mark out of 10.

Each student had an evaluation page which included the criterion for evaluation of the projects (see Appendix 6.4). One copy was stored in the teacher's records and another copy was stapled to the inside of each student's workbook. This enabled the teacher to compile final marks and note where students were strongest or weakest. For example, a teacher may have noticed that a particular student was consistently creative in his/her presentations (and may have received a 2 for this criterion), however, that same student may have

lacked the patience to complete professional good copies (and may receive a 1 or 0 for this criterion). The student also had a record of his/her own progress. This would enable the student to note his/her area of weakness and improve in future assignments. This personal evaluation page provided each student with clear and concise feedback for their performance.

MARKING SCHEME

Included in the "New Téléfrançais Teacher's Guide" is a suggested marking scheme. A particular formula was designed to enable teachers to arrive at a mark out of 100 for each student. It included the following :

$\frac{\quad}{10}$ oral test

$\frac{\quad}{10}$ written Tests

$\frac{\quad}{10} \times 3 = \frac{\quad}{30}$ projects (multiply by 3 in order to give greater importance to the activity based portion of unit)

$= \frac{\quad}{50} \times 2 = \frac{\quad}{100}$ TOTAL for unit. (multiply by 2 to arrive at a mark out of 100)

The marking scheme was developed and redeveloped over time. The final marking scheme was selected because it encompassed listening, speaking, writing and reading skills. While this particular marking scheme may seem unwieldy, since adults or older children would simply assign initial marks out of 100 instead

of multiplying and converting them later, fourth and fifth graders find it much easier to understand marks out of 10.

Students enjoyed the inclusion of their personal evaluation sheet in their workbooks. They were always well aware of their progress.

Over the course of the development of the program, routines, deadlines and expectations were constantly refined. The researcher strove to establish order and predictability, while at the same time, to encourage creativity and flexibility.

4.2.6 CONCLUSION

The formative evaluation of the "New Téléfrançais Teacher's Guide" occurred over the span of four years. At each stage in the project (i.e., Téléfrançais input, oral games, tests, projects, presentations, and evaluations) different routines were implemented, observed and refined.

4.3 SUMMATIVE EVALUATION.

The summative evaluation stage will include the evaluation of the program by impartial parties, class interviews, students questionnaires and the testing of student performance. The results will indicate the extent of the New Téléfrançais Teacher's Guide's success or failure as a teaching tool for grade four/five core French classes.

4.3.1 THE EVALUATION OF THE PROGRAM BY IMPARTIAL PARTIES

(All quotations included here are to be found in Appendix 6.5.) The following is a report of classroom activities by Sandy Omson and Warren Micklethwaite, the Vice Principal and Principal of Fairview Public School. These

two individuals were selected as principal evaluators because of their supervisory positions within the school. Three homeroom teachers provided additional but less intensive evaluation comments. Ms. Omson's and Mr. Micklethwaite's years of experience enabled both of them to be informed, critical viewers of the "New Guide" in action.

They conducted their evaluations by attending at least six classes during which instruction was unfolding at different stages. Both attended classes which included the viewing of the program, oral games, activities, conferences and presentations. By viewing the program at each stage both Ms. Omson and Mr. Micklethwaite were able to ascertain the instructional merit of the program. At no point were they involved in the development of the "New Guide" itself. As such, they were able to act as impartial parties to the evaluation process.

These two individuals were the only major evaluators available. No other administrators were available to evaluate the program and there were no other French teachers or staff in the school who could have served as evaluators of the "New Guide". The Omson and Micklethwaite evaluations, however, are thorough and descriptive and qualify as an expert evaluation by impartial parties.

The major results of the evaluation follow. The classroom atmosphere is described as industrious, including clear expectations and routines. Lessons are characterized as well-paced with students actively involved in the learning process.

The classroom behaviour of students is described as attentive. Students are

said to speak quietly within their small groups or respond appropriately in whole class activities. Students, it is observed, particularly enjoy the variety of oral games provided.

Teacher-pupil relationships are described as exhibiting a good rapport between teacher and students. The teacher is "aware of her students' abilities and works to motivate and encourage them to produce the best in their assignments, whether in oral presentations or written projects."

The "New Téléfrançais Teacher's Guide," is reported as providing students with a highly motivating, interesting and challenging program. There is a " ... noticeable increase in student learning as a result of using Téléfrançais units." Activities are said to be paced effectively, and the teacher is said to use the French language often when explaining games and other activities.

Students are noted to be highly motivated to complete written and oral projects. "These projects and presentations are an excellent method for students to internalize new vocabulary as they are able to creatively design, produce and present their assignments." Students are described as involved in peer evaluation. "Mrs. Guizzetti is to be commended for the high quality and creativity of the students' projects. It is clear that much student learning is taking place."

Finally, Warren Micklethwaite writes "Mrs. Guizzetti is aware of individual differences and uses the student projects to enrich the program at varying levels of difficulty. The projects provide opportunities for enrichment and review of the students' ability level as well as the creative use of the language."

4.3.2 CLASS INTERVIEWS

The interviews with the grade four and five classes were conducted by the author of the "New Guide", the program being evaluated. Admittedly, this posed a problem of objectivity. However, it must be noted that children at this age are known for the honesty of their responses. Evidence of this may be found in the many unfavourable comments given by the grade four students in response to questions regarding different aspects of the "New Guide" or program. It is very clear at certain points in the interview that students were not aiming to please, but were giving their heartfelt reaction to the style and presentation of learning throughout the year.

Unquestionably, an objective interviewer would have been beneficial; however, given the workload of the administrator evaluators and the absence of other French teachers in the school, the bulk of the evaluation process was left to the program creator.

The transcripts of the videotaped interviews are included in Appendix 6.6, and all the quotations below can be found in these transcripts. A summary of the major findings will be included in the following pages.

These two interviews were conducted at the end of June following the complete three month implementation of the program. On June 15th the two grade four classes were brought together for questioning. On June 16th the two grade five classes were brought together. In each case students were seated on the ground in front of the teacher, at which time certain questions were put to the

students by the teacher. An older student from another class was positioned to the side of the group with a video camera.

The first class interview was conducted with the two grade four classes. The students began by volunteering positive responses to the program such as: "It was interesting ... challenging ... we learned a lot". However, when questioned more specifically about the Téléfrançais series some students specified " ... we couldn't understand it very well". Others said " ... watching Téléfrançais, we had fun while we learned." Mixed feelings about the series itself were clearly apparent. The same mixed feelings were registered in relation to the projects. Some students felt they were easy, while others said " ... if you don't know that much French, the projects are hard." Students began to compare the regular core French curriculum which was administered at the beginning of the year with the Téléfrançais program at the end. Some said the beginning of the year was more boring. It was clear that the more academically advanced students could handle the challenge of comprehending Téléfrançais and of completing projects, however, the less advanced students felt all of this was overwhelming and were quoted as saying, "I liked it better at the beginning of the year."

The class interview with grade five students revealed a more positive reaction to the various elements of the program. Generally, they reported comments like " ... it wasn't boring ... we learned a lot of French words." In response to the games students said " ... we learned more words ... by playing the game than by watching the program. The game gave us ideas of sentences that

we could use to write stories." In reaction to the projects students reported " ... we liked them ... we would have liked more time for the activities ... we learned more ... the projects were best because we had freedom ... they are fun ... doing the projects we didn't have to just sit at our desks and write work ... we could choose what we wanted to do ... the projects were individualized. The teacher didn't just make us do something. We didn't have to do what everyone else did."

Grade five student responses were overwhelmingly in favour of the program. In relation to the ability to choose their own activities students wrote, "I liked it when everyone was doing something different because you can't copy. You have to figure it out yourself. We could be more creative at the end of the year." In response to the evaluation pages students said, "we liked the evaluation pages because we knew what our report cards were going to look like." Others said "I liked the evaluation page because you knew what your mark was after you had finished what you had done. You would feel good about yourself if you got a good mark ... you could see if you were behind. Maybe you had to catch up ... you could see how much effort you had put in." At the end students volunteered some ideas for a greater assortment of projects.

Clearly, there was a great deal of difference in the response between the grade four and grade five classes. Grade fives had a much more positive reaction to the "New Téléfrançais Guide." Their experience had been much more rewarding.

4.3.3 THE STUDENT QUESTIONNAIRE

The questionnaire was administered in the last few weeks of school in the homeroom classrooms of the different grade levels. In order to achieve individual responses student desks were moved away from each other. Students were asked to use a notebook to cover their answers and were kept entirely quiet throughout the administration of the test.

The total number of students questioned totalled 115, comprised of two grade four classes of 29 and 27 students and two grade five classes of 31 and 28 students. A cross section of abilities and learning levels was represented within this number of students. While, a larger sample would have been beneficial, this was the total number of students enrolled in French instruction at this particular time and in this particular school.

The statistical results of the questionnaire are included in Appendix 6.7. A summary of its major findings will be provided in the following pages.

Students were asked a series of 20 questions which covered the area of appeal and the perceived instructional effectiveness of the Téléfrançais series, the oral games, the testing, the projects and the evaluation booklets. A Likert scale of responses was provided which began with "very little" (represented by 1) to a "moderate amount" (represented by 3) and "very much" (represented by 5). There was a general agreement of responses between the grade four and the grade five students for most questions. Both grade fours and fives rated the oral games and projects relatively high, generally in the 4 to 5 range. However, grade

four students consistently rated the questions referring specifically to the Téléfrançais series only 2.78 out of 5 whereas the responses to these questions received an average score of 4.73 out of 5 from the grade five students. This was the most critical revelation derived from the questionnaire.

4.3.4 THE EVALUATION OF STUDENT PERFORMANCE

Four units of the Téléfrançais program were implemented and the results of student evaluations were compiled and averaged. The statistical results of the testing can be found in Appendix 6.8. A summary of the major findings will be included in the following pages.

An oral and a written test was administered to the students. The tests were administered before or after the creation of projects depending on the school schedule. Both testing schedules proved effective. When the tests were administered immediately after the week of oral games, students benefited from having the recent experience of creating sentences with the vocabulary of the program. However, when the same test was administered after completion of the projects, students benefited from having the added practice of using the vocabulary lists to create activities. If there were interruptions in the schedules of the students, for example, if a long weekend or a holiday fell on the days during which the projects were being completed, then the students would forget many of the new structures. On these occasions it was beneficial to administer the oral and written tests immediately after the week of oral games. This testing process would also serve as beneficial in getting the students started in using the

new vocabulary in the context of complete sentences.

The results of the evaluation of student performance for both the oral and written tests revealed that both grade fives and grade fours generally were more successful with the oral tests than the written tests. This is understandable given the oral/pronunciation focus of the oral games.

Students also received a mark out of 10 for the creation of their projects. Again, the grade five students received an average higher grade than the grade fours: The average score for grade five was 74.7, the average score for grade fours was 70.0.

5.0 CONCLUSION

The following chapter will include a discussion of the findings of the thesis, as well as recommendations for the future use of Téléfrançais and recommendations for future research and programming in the area of core French.

5.1 A DISCUSSION OF FINDINGS

The hypothesis set forth in this study was: the results of the summative evaluation of this "New Téléfrançais Teacher's Guide" will reveal that this program provides an educationally effective and appealing way of implementing Téléfrançais in the classroom with a sample of grade four and five Peel Region students.

To ascertain whether this hypothesis was proven or disproven the researcher will analyze the results of the summative evaluation.

In the evaluation of the program by administrators, found in Appendix 6.5, many positive aspects of the program were cited. Ms. Omson, the Vice-principal of Fairview Public School, described the program in the following words.

Students are actively involved in the learning process ... students particularly enjoy the variety of games used to practice new vocabulary and structures. The program is ... a highly motivating, interesting and challenging French program. Students are highly motivated to complete written projects or oral presentations on each unit. These projects and presentations are an excellent method for students to internalize new vocabulary as they are able to creatively design produce and present their projects ... Mrs. Guizzetti is to be commended for the high quality and creativity of students' projects. It is clear that

much student learning is taking place. Mrs. Guizzetti has done an excellent job of enriching and developing the French Core program.

The only negative comment that arose in the evaluation of the program by impartial parties came from a grade four teacher who wrote, "I think you assume too much competency in French. They (grade four students) don't possess enough knowledge of French to be free to do a variety of activities." Another grade four teacher wrote " ... some of the slower kids need more structure and guidance, but the brighter ones are used to open-ended activities and they generally enjoy the projects."

While found to be successful with grade five students and academically-strong grade four students, many less-advanced grade four students were finding the program frustrating. Similar findings were revealed in the class interviews.

Grade five students reported unanimous satisfaction over the various elements of program. However, when grade four students were asked, "Who liked the Téléfrançais series?" only half of the students raised their hands. They also reported "... when you don't know that much French the projects are hard ... " Another student remarked "... I couldn't understand the French on Téléfrançais."

The results of the questionnaire revealed similar findings. The questions regarding the appeal and effectiveness of the Téléfrançais series received only a 2.78 out of five approval rating from the grade fours as opposed to a 4.73 rating from the grade fives. Téléfrançais was clearly far more popular with the more

advanced grade five classes.

The results from the evaluation of student performance revealed that the grade five students were more successful overall, receiving a B average (7.4 out of 10), as compared to the grade four classes which received a C⁺ average (6.9 out of 10).

The summative evaluation consistently revealed that the "New Téléfrançais Teacher's Guide" is effective and appealing as a teaching tool with grade five classes. However, it misses the mark in its attempt to provide effective programming for grade four students. Up to half of the grade fours failed to comprehend the series and some felt somewhat overwhelmed with the task of creating projects. Meeting the needs of half of the grade four students is not a great enough justification for the implementation of a program. Programming must be designed with the interests of the greater majority in mind, not just the advanced, exemplary students.

Although this researcher believes that the program is not suited to the greater number of grade four students, certain factors must be noted. Fairview Public School, where this study took place, is a predominantly multicultural school. Up to 85 percent of its students use English as their second language. It also has a highly transient population. Students come and go regularly throughout the school year. It is likely that many of the students in grade four who experienced the greatest difficulty with the program were learning English as a second language as well as French, or were students who had arrived in the

middle of the year and who had not benefited from one academic year of French instruction prior to commencing the program. In another environment, the "New Téléfrançais Teacher's Guide" could be suited to a grade four level class.

In the final analysis, although many of the objectives of the program were not achieved with this particular grade four population, seeing the episodes of Téléfrançais and attempting the projects was still a relatively useful experience for the grade fours. This program does, after all, represent a teacher's attempt to expose students to critical natural input in the target language. However, as stated previously, the "New Téléfrançais Teacher's Guide" can achieve its greatest success with grade five core French students.

5.2 RECOMMENDATIONS FOR FUTURE USE OF TÉLÉFRANÇAIS

On the basis of the results of the summative evaluation of the "New Téléfrançais Teacher's Guide" under the current conditions in the Peel Region who have begun French instruction in grade 4, it is recommended that this program be implemented only at the grade five level. It is at this point that students are best equipped to comprehend the televised series and most capable of creating independent projects.

5.3 RECOMMENDATIONS FOR FUTURE RESEARCH AND PROGRAMMING

Several recommendations for future research and programming emerge from this study. Core French should be implemented at an earlier age in the Peel Region. If the Peel Region began French instruction in grade one, as does the Metropolitan Separate School Board, by grade four students would be well

equipped to comprehend Téléfrançais and create activity-based projects. This would be particularly beneficial in terms of Téléfrançais because the program does provide an imaginative, natural approach to language instruction that serves as a great enhancement to the core French curriculum . It is specifically designed for the nine and ten year age group in terms of humour and characters.

If French was implemented at similar times across Ontario then it would be easier for agencies such as T.V. Ontario to create programming like Téléfrançais to supplement and enhance classroom instruction. A study of core French by the Canadian Association of French Language Teachers revealed that

... students who start learning French at a younger age tend to have more positive attitudes towards French and continued to study French longer. In fact students beginning French in the early elementary grades have been found more likely to continue taking French when it become optional (Shred et al., 1987, 15).

These are critical advantages and should motivate boards such as Peel to implement core French earlier than grade four.

It is further recommended that the use of television in the form of programs like Téléfrançais, which are designed to provide students with a natural approach to second language acquisition, should be encouraged across the core French curriculum and in language instruction in general. Teachers should take full advantage of existing series. Such learning provides students with invaluable natural input and experience in a second language. It is further recommended that candidates in second language teacher education be made aware of the full range of engaging teaching tools such as programs like Téléfrançais. It is

suggested that teachers be trained to use these resources in conjunction with open ended activity-based learning strategies.

Finally, core French teachers should provide ample activity-based learning opportunities. This will require the creation of a greater variety of programs and teaching guides similar to the one evaluated in this thesis. This individualized, creative style of learning is well received by students, and yields powerful results in the classroom.

As a result of her experience with this thesis, this researcher intends to increase the use of media in her classroom.

6.0 APPENDICES

6.1 TV ONTARIO'S TÉLÉFRANÇAIS TEACHER'S GUIDE

The following two pages include a sample of the TV Ontario Téléfrançais Teacher's Guide. Unit 6 was selected at random. All units follow a similar format.

L'ÉMISSION

The children notice *une vente formidable* in the newspaper for a badminton set. Penniless, they look for jobs: Sophie begins to *livrer des journaux*, Jacques is hired to *livrer des commandes*, and Ginette decides to *livrer des pizzas en avion*. Ananas, slightly miffed, is left jobless and utterly disgusted at what seems to be the only *bon travail* available to him.

The Squelettes entertain with *une chanson de travail*. Meanwhile, Sophie, Jacques, and Ginette discover that a job is not as easy as they had anticipated. Ananas, who has now set up a juice stand, is the only one able to raise some money but *ce n'est pas assez* for the *jeu de badminton*.

Le Vocabulaire: la chance, une cousine, un dessert, les fleurs (f.), un instant, un jeu de badminton, un journal, la livraison, un secret, un travail, une vente; livrer des journaux/des commandes/des pizzas; encore, idéal, rien

Les Structures: (impératif) attendez, essaie, montre-moi, regardez, regardons, ne tombez pas; j'ai trouvé; combien ... est-ce que; personne demandée pour ...; que ...; le voici

Quelques Expressions: ça ne fait rien; ce n'est pas assez; dernière chance; essaie encore!; une idée, quelle bonne idée!; il est tard; pas possible; zéro et rien

AVANT LE VISIONNEMENT

□ Pre-teach or review expressions for money, *dollar* and *cent*, paying particular attention to the way these two words are pronounced. (Note the pronunciation given in the program.)

□ Review again the numbers to 100 in preparation for post-viewing activities dealing with money. Use store and catalogue advertisements to review those numbers that occur frequently in amounts up to, but not including, \$1.00: 49¢, 69¢, 99¢, 50¢, 75¢, 95¢ ...

□ Put both the numbers and the *dollars/cents* together, to show how prices are said in French: 35¢, 65¢, \$1.29, \$5.98 ... Remind the children that the final consonant in the numbers 5, 6, 7, 8, and 9 (and in the combinations of these numbers) is not pronounced before the words *dollar* and *cent*.

□ Mount a series of pictures or illustrations on the bulletin board, or make a display of the objects themselves. Beside each, post a suitable price:

Une poupée \$14.95
Une guitare \$39.95

PROGRAM
SIX

These could form an *Inventaire des objets perdus*. Have the children role-play M. or Mme Perdu and read the *inventaire* as quickly as they can, without hesitation or mistakes.

APRÈS LE VISIONNEMENT

? Questions

Teachers can prepare their own or use the ones suggested here:

- Qu'est-ce que Jacques voit dans le journal? (Une vente — un jeu de ...)
- Combien coûte le jeu de badminton?
- Combien d'argent est-ce que les enfants ont? (Zéro et rien.)
- Quel travail est-ce que Sophie a trouvé? (Livrer ...)
- Quel travail est-ce que Jacques a trouvé? (Livrer ...)
- Qu'est-ce que Ginette adore faire? (Aller en avion.)
- Quel travail est-ce que Ginette a trouvé? (Livrer ...)
- Quel travail est-ce qu'Ananas a trouvé?
- Où tombent les journaux de Sophie?
- Qu'est-ce qu'il pleut aujourd'hui? Pourquoi?
- Combien d'argent est-ce qu'Ananas a?
- Est-ce que c'est assez pour le jeu de badminton?

✓ Au Choix

- Jacques: Regardez. Dans le journal. Voici *une vente formidable*.
- Sophie: Un jeu de badminton.
- Jacques: Oui. Un jeu de badminton pour dix dollars.
- Sophie: Dernière chance.

□ Have the children prepare a collection of pictures of favorite objects or things (from catalogues, newspapers, flyers, etc.) for their own *vente formidable*. Tell them to write the names of the objects and appropriate price tags. For example: *Un disque sensationnel de ... à \$1.69*. (Provide the necessary vocabulary — nouns and appropriate adjectives.)

Ask questions such as:

- Qui a une vente formidable?
- Qu'est-ce que c'est?
- C'est combien?
- Où est la vente formidable? (Chez Lucie, Chez Jean, Chez Un Tel, À tel magasin)

□ Ask a few volunteers to set up a bulletin board entitled *vente formidable*. *Chez ...* Use the pictures from the children's collection and work from the preceding activity to create a colourful display. Demonstrate the role of *Le client public* and then ask the children to emulate it.

Bonjour Mesdames et Messieurs.
Venez, venez, c'est une vente formidable.
Regardez: un chandail rouge à \$2.25, une caméra à \$20.75, une poupée à 99¢, un professeur de français à 59¢. C'est une vente formidable, venez, venez.

Jacques: Regardez! Regardez! Du travail! J'ai trouvé du travail! ...

Sophie: Personne demandée pour livrer des journaux ...

Jacques: Personne demandée pour livrer des commandes ...

Sophie: Personne demandée pour livrer des pizzas.

□ Fold a large sheet of paper in half to resemble a tabloid-size newspaper. On the front page, write the name of a known French daily, or the name of a standard national French newspaper: *Le Soleil*, *La Presse*, *Le Droit*, *Le Montréal Matin*, *Le Toronto Express*, *La Liberté* ...

Have the children place *des petites annonces* for various jobs on Page 2. Put a simple model on the board:

Personne demandée
Pour garder des enfants.
Bon salaire: \$1.50 l'heure.
Téléphonez à: ...

au 776-4019

Other suggestions:

Pour faire marcher un petit chien.
Pour garder une sorcière.
Pour parler à un fantôme.
Pour aider M. Pourquoi.
Pour répondre au téléphone de M. Michael Jackson.

□ Ask the class: "*Qui cherche un travail?* ..." Pupils should answer: "*Mon ... je cherche un travail.*" Follow up with: "*Quel travail est-ce que tu aimes?*" The pupils respond: "*Un travail que j'aime, c'est ...*"

livrer les journaux.
garder mon petit frère.
aller au magasin pour maman.
aider le prof de français.
faire mon lit.

For their answers, the children may refer to *les petites annonces* in the newspaper they have just made.



Pour S'Amuser

Ananas Jacques, combien d'argent est-ce que tu as?
 Jacques Rien. Et toi?
 Ananas Moi? Rien. Je suis un ananas.
 Jacques C'est vrai. Et les ananas n'ont pas d'argent. Sophie, combien d'argent est-ce que tu as?
 Sophie Zero et rien.

□ The following card game for two players can be good practice in reading sums of money. Many decks or *jeux de cartes* can be prepared at the same time, either by the teacher or by the children themselves, so that the activity involves the whole class.

To make the cards, you can buy blank decks or cut Bristol board to the proper size. Each deck consists of 20 cards. On each card, write a sum of money: \$5.67, \$12.98, 46¢, 5¢, etc.

The cards are *brassées* by the *donneur* and given out or *données*. The dealer asks the question, "Combien d'argent est-ce que tu as?" The second player places *une carte* on the table and says "J'ai dollars / cents." If the player has read the amount correctly, he/she keeps the card (and the money). If not, the amount is *perdu* to the first player, who adds it to his/her pack. The second player then asks the dealer to name the amount of money shown on a card, and the game continues, with both players asking and answering in turn until one player has no cards left.



LA CHANSON

□ Introduce the song by asking the following questions:

- Ou est-ce que ton père travaille? Ta mère? Ton frère? Ta sœur? Ton oncle?
- Toi, est-ce que tu travailles? Qu'est-ce que tu fais? Lèves les journaux? Gardes les enfants? Vas au magasin pour ta maman?

□ Review or pre-teach *les membres de la famille* if necessary before teaching the song. Use pictures or draw a family tree on the board to make relationships easier to understand. Label relationship names and give names to facilitate quick review and reinforcement:

Voici ... Comment s'appelle son père, sa sœur, son frère ...?
 Voici ... Qui est Manon? Pierre?
 M. Paquin? Mme Paquin?

□ If the vocabulary *jour* and *nuit* has not yet been introduced, do it in correlation with *minuit* and *midi*.

Il est minuit. C'est la nuit.
 Il est midi. C'est le jour.

□ *Voter!* Quelle est ton opinion?

* Aller à l'école, c'est travailler?

Pour: Contre:

Être professeur de français, c'est travailler?

Pour: Contre:

□ Sing the song and enjoy it!

Venez travailler



Yé! Yé! Yé!
 Venez travailler!
 Ici, partout,
 Travaillez avec nous.

Ton père travaille,
 Ta mère aussi,
 Ton frère, ta sœur,
 Toute la famille.
 On travaille tout le jour,
 On travaille toute la nuit,
 Tout le monde travaille,
 Et toi aussi.

Yé! Yé! Yé!
 Venez travailler!
 Ici, partout,
 Travaillez avec nous.

6.2 LES TESTS

Utilise les mots suivants dans des phrases complètes.

10

Ecris les mots suivants dans des phrases complètes.

10

6.3 LA PAGE D'ÉVALUATION

- 1) Qualité du vocabulaire
(les mots de l'épisode de
Téléfrançais et autres mots
et structures)
- 2) Quantité du travail
(minimum une demie page tapée
pour la quatrième, une page
tapée pour la cinquième)
- 3) Créativité (originalité)
- 4) Bien présenté oralement.
- 5) Bonne copie professionnelle.

Unité					
1	2	3	4	5	6

6.4 EVALUATION OF PROGRAM BY ADMINISTRATORS

(Note: Evaluation of the program by administrator was conducted during the months of April, May and June of 1992).

Classroom Atmosphere:

There is an industrious atmosphere in Mrs. Guizzetti's classes. Clear expectations and routines have been established and Mrs. Guizzetti is able to begin each class with a minimum of disruption. Mrs. Guizzetti paces her lessons well to maintain student involvement and interest. There is a feeling in Madame Guizzetti's classes that her students are actively involved in the learning process.

Classroom Behaviour:

Students are attentive and enjoy participating in the variety of activities planned by Mrs. Guizzetti. During activities, students talk quietly in their groups. When teaching the whole class students responded appropriately. Students particularly enjoy the variety of games Mrs. Guizzetti uses to practice new vocabulary and structures.

Teacher Pupil Relationships

Mrs. Guizzetti has established good rapport with her students. She is aware of her students' abilities and works to motivate and encourage them to produce their best in their assignments, whether in oral presentations or written projects. Students co-operate with Mrs. Guizzetti and she takes a real interest in her students.

Program

Mrs. Guizzetti continues to provide her students with a highly motivating, interesting, and challenging French program. At this time students in Grades Four and Five are using the Téléfrançais series and Mrs. Guizzetti has developed a series of activities that relate to each show. Mrs. Guizzetti has reflected on the noticeable increase in student learning as a result of using the Téléfrançais units. Mrs. Guizzetti continues to provide activities for the whole class, for small groups and for individual work. She paces these activities effectively.

Mrs. Guizzetti speaks French as much as possible in her classes when explaining instructions, games, and teaching a new unit. At this time of year it

is gratifying to see that so many students understand so much casual French which they are learning.

Mrs. Guizzetti's students are highly motivated to complete written projects or oral presentations on each unit. These projects and presentations are an excellent method for students to internalize new vocabulary as they are able to creatively design, produce and present their assignment. Mrs. Guizzetti has also involved her students in peer evaluation of these assignments. Mrs. Guizzetti is to be commended for the high quality and creativity of the students' projects. It is clear that much student learning is taking place.

Record Keeping

Mrs. Guizzetti regularly checks workbooks and keeps track of student progress. All projects are evaluated for effort and for use of structures taught. Some anecdotal notes are kept focusing on effort, attitude and behaviour. A systematic approach to anecdotal notes is recommended.

Recommendations

Continue to provide the excellent quality of programming that is evident in your classes now.

Summary

Mrs. Guizzetti is an outstanding French teacher. Students are highly motivated to participate and there is much evidence of student learning. Mrs. Guizzetti has done an excellent job of enriching and developing the French core program.

Other comments regarding the Téléfrançais units of instructions are the following:

Janette is currently developing a multi-centre program built around the video Téléfrançais. Excellent activities have been created and student motivation is commendable (Warren Micklethwaite).

The grade 5 French program in Janette Guizzetti's classes are keeping students on their toes! They have

been producing excellent activities and booklets in French, and their skills are steadily increasing! The students enjoy the creativity in their projects, and the presentations are terrific. Keep up the good work. Janette!

(Newsletter, Warren Micklethwaite).

Regarding French presentations Sandy Omson writes " ... super involvement ... students using French in real life situations."

Regarding oral games Sandy writes:

... lots of participation ... really motivating ... I like how the students asked the teacher how to say their sentence correctly in the second game. What's good about the games and the class as a whole is that there is a lot of student talk in French. Teacher talk is not dominating the class Super! Janette is aware of individual differences and uses the student projects to enrich the program at varying levels of difficulty. The projects provide opportunities for enrichment and review of the students' ability level as well as the creative use of the language.

Warren Micklethwaite goes on to say that:

Mrs. Guizzetti is aware of individual differences and uses the student projects to enrich the program at varying levels of difficulty. The projects provide opportunities for enrichment and review of the students' ability level as well as creative use of the language.

6.5 CLASS INTERVIEWS

(Note: Interviews were conducted at Fairview Public School on June 15th and June 16th of 1992. Tape recorded videos are available request from the researcher on request.)

TRANSCRIPT OF INTERVIEW WITH GRADE FOUR CLASSES

- Teacher:* I am going to ask you some questions and by answering you are going to be teaching me how to make French classes better next year.
- Teacher:* How did we learn French during the last three months of the year?
- Student:* With Téléfrançais, projects and with vocabulary games.
- Teacher:* What did you like or dislike about the French program during this time?
- Student:* It was interesting. It was a challenge. Look at all these words we've learned (student points to word lists)
We learned a lot.
Before we had time limits and some people are slow and they couldn't finish .
With the projects if you can't get it done you've got another day.
- Teacher:* How many students liked Téléfrançais?
- How many students didn't like Téléfrançais?
- Student:* (Show of hands was greater for those who didn't like Téléfrançais)._{..}
- Teacher:* Why didn't some people like Téléfrançais?
- Student:* Because we couldn't understand it very well.
- Teacher:* What did you think about the evaluations on the evaluation pages?
- Student:* They were pretty good. It was like our report card. We could tell if we were behind. ...
- Teacher:* What other thoughts do you have about how we learned French at the end of the year?
- Student:* Watching Téléfrançais we had fun while we learned. (Mixed feelings about program are apparent. Some students found it too boring

and difficult to understand, other students found it fun.)

Teacher : What did you think about the projects in general?

Student: I liked the projects because there was drawing.

Teacher: How many people found the projects hard or easy?
(Some say hard, some say easy. Approximately an equal amount of each).

Student: You can have fun doing them so they are easier.

Student: If you don't know that much French, the projects are hard because you are speaking one language and you're trying to learn another. The verbs and vowels are hard if you don't know that many words in French .

Student: I didn't like Téléfrançais or the projects. I couldn't understand the French on Téléfrançais .

Student: I thought the projects were O. K.

Student: I thought it was boring watching Téléfrançais.

Student: I liked everything.

Student: I liked the projects because you could work at your own pace.

Student: I didn't like it when some people saw my marks on my evaluation page.

Student: Sometimes our own evaluation pages would get lost.

Teacher: Yes, I know we had a problem with storage.

Student: On the evaluation pages you could see what you'd done.

Teacher: Are there any more comments about French class at the end of the year?

Student: I liked the end of the year better because at the beginning of the year you'd say, "Do page 5" and maybe that page was boring . But with the projects I didn't have to do the boring ones.

- Student:* With the Promenade tapes we had to do everything quick and I didn't like that.
- Student:* At the beginning of the year you would assign us a certain page and sometimes it was boring . Sometimes I wanted to do another page.
- Student:* I liked the end of the year better.
- Student:* I liked the beginning and the end of the year.
- Student:* At the beginning of the year we were too busy. At the end of the year we were free and then if we had a problem we came to you.
- Student:* At the beginning of the year we didn't know too much . But now that we know a lot, we can do a lot more.
- Student:* I liked the end of the year better because at the beginning of the year we were just following you. When we wanted to see you for something you just kept on going.
- Student:* At the end of the year it was better because you could pick who you wanted to do a project with.
- Student:* A lot of people liked that.
- Student:* Ya! a lot of people liked that.
- Student:* I liked it better at the beginning of the year.
- Student:* When you said we were teaching you, do you mean we are teaching you how to teach better next year.
- Teacher:* Yes.

TRANSCRIPT OF INTERVIEW WITH GRADE FIVE CLASSES

- Teacher:* What did you think of what we have been doing for the last three months? [i.e., watching Téléfrançais, playing the game, and doing the projects.]
- Student:* It wasn't boring. Ananas was funny. I liked "Les Squelettes." We learned a lot of French words.

Teacher: What did you think of the game we've been playing of making up sentences with the Téléfrançais words?

Student: We learned more words ... by playing the game than by watching the program.

The game gave us ideas of sentences to make that we would use to write stories.

By making up the sentences we would understand Téléfrançais. The games were more fun than Téléfrançais because we played girls against the boys.

The games give us an opportunity to use the words more than just watching Téléfrançais.

Teacher: What did you think of the projects you did?

Student: We liked them.

We would have liked more time for the activities

We would have liked more than 2 people in a group.

We could write stories.

We learned more.

When we did the cahier and the livre we didn't learn a lot.

Student: The projects were good.

The projects were easy.

The projects were best because we had freedom. You could pick what you wanted to do and the projects were lots of fun.

It's good to do the projects because they are fun.

Doing the projects we didn't have to just sit at our desks and write work.

The projects were good because we learned different words.

We learned a lot.

We could choose what we wanted to do.

We didn't have to just open a book and do something boring.

The projects were individualized. The teacher didn't just make us do something. We didn't have to do what everyone else did.

Teacher: Did you like choosing your own activities?

Student: [Unanimously] Yes. I like it when everyone is doing something different because you can't copy. You have to figure it out yourself. We could be more creative at the end of the year.

Teacher: How did you feel about how you were evaluated with your evaluation pages? Did you like them or dislike them? Did they help you learn or hurt you?

Student: We didn't like having our bad copy O.K.'d

Teacher: But was it necessary?

Student: Yes.

Teacher: How about your evaluation pages in general?

Student: We liked the evaluation pages because we knew what our report card was going to look like.

I liked the evaluation page because you knew what your mark was after you had finished what you had done.

You would feel good about yourself if you got a good mark.

You could look in your book and see how much you'd done. Maybe you had to get caught up.

You could see if you were behind. Maybe you had to catch up.

You could keep track of the projects you'd done.

You could know how much effort you had put into a particular project.

Teacher: Do you have any suggestions for better storage next year?

Student: We should have bins for our work.

Teacher: Do you have anything to say about the marks and about the comments I'd write on your evaluation pages.

Student: Your comments were difficult to read and understand.

Teacher: What did you think about the kinds of projects you did.

Student: We liked the variety but we would have liked to have a clay, food and video project.

There would be a problems with the video activity. Everyone would want to do it. We could rotate and take turns.

6.6 RESULTS OF QUESTIONNAIRE

(Note: The questionnaire was administered on June 20 of 1992 at Fairview Public School.)

1	2	3	4	5
little		moderate amount		very much

Class Average

	<u>Grade 4</u>		<u>Grade 5</u>	
1. Did you enjoy creating the projects?	4.2	3.9	4.6	4.48
2. Did you enjoy choosing your own project?	4.28	4.57	4.38	4.56
3. Did you enjoy choosing your own partner?	4.52	4.79	4.29	4.25
4. Did you enjoy playing oral/written games?	4.2	4.38	4.12	4.85
5. Did you enjoy watching the Téléfrançais episodes?	2.5	2.85	4.4	4.95
6. Did you enjoy presenting your own projects?	4.59	4.60	4.77	4.85
7. Did you enjoy watching the other student present their projects?	3.79	3.98	4.2	4.50
8. Did you enjoy being evaluated by your peers?	3.5	3.72	3.9	3.92

9. Did you understand what was going on in the Téléfrançais episodes?	3.0	2.5	4.6	4.8
10. Were you successful at creating projects?	4.1	4.21	4.44	4.33
11. Were you successful at playing oral/written games?	4.1	4.35	4.89	4.55
12. Did you enjoy the pace of instruction? (i.e., the six day cycle)	4.05	4.29	4.16	4.12
13. Did you learn French while creating projects?	4.25	4.30	4.44	4.59
14. Did working with a partner help you learn French?	4.63	4.20	4.50	4.37
15. Did Oral/written games help you learn French?	4.12	4.48	4.51	4.9
16. Did watching the Téléfrançais episodes help you learn French?	3.21	2.59	4.85	4.79
17. Did presenting your projects help you learn French?	4.6	4.47	4.80	4.9
18. Did you learn French while watching other student presentations?	3.8	3.5	4.12	4.57
19. Did peer evaluation motivate you to learn?	3.62	3.5	4.5	3.5

20. Did it help you to have an evaluation page?	4.5	3.92	4.9	4.7
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Average Scores For Groups Of Questions Concerning:	<u>Grade 4</u>	<u>Grade 5</u>
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Téléfrançais (questions 5,9,16)	2.78	4.73
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Oral/Written Games(Questions 4,11,15)	4.28	4.64
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Projects (questions 1,2,10,13)	4.23	4.48
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Partners (questions 3,14)	4.34	4.35
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Pacing (questions(12, 20)	4.17	4.48
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Presentations (question 6, 7,17, 18)	4.17	4.59
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Evaluations (question 8,19, 20)	3.79	4.24
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6.7 THE EVALUATION OF STUDENT PERFORMANCE

The Evaluation Of Student Performance.

Four units of the Téléfrançais program were implemented during April, May and June of 1992 and the results of student evaluations were compiled and averaged.

Results of Evaluation of Student Performance

Class Average

Unit 1	Grade 4	Grade 5
Oral Test	6.4	7.3
Written test	6.3	6.8
Project	7.3	7.8
Unit 2		
Oral Test	7.0	7.5
Written Test	6.8	6.7
Project	7.2	7.8
Unit 3		
Oral Test	6.8	7.4
Written Test	6.7	7.2
Project	6.7	7.2

Unit 4		
Oral	7.4	7.8
Written Test	7.1	7.6
Project	6.8	7.1
Average Scores	6.9	7.4

6.8 THE NEW TÉLÉFRANÇAIS TEACHER'S GUIDE

The "New Téléfrançais Teacher's Guide" will be described in full detail in this chapter. Each step in the instructional process will be explained, including the following:

- . Téléfrançais Input
- . Assorted Games
- . Tests
- . Projects
- . Conferences, Presentations and Evaluations

This series of steps will be followed for each episode of the Téléfrançais series

OBJECTIVES

The objectives set out in the "New Téléfrançais Teacher's Guide" are:

- by providing students with the opportunity to view episodes of Téléfrançais, students will enjoy an exposure to the French language, which is both entertaining and which provides them with natural input in the target language.
- by providing students with the opportunity to practice the use of new vocabulary in oral and written games, students will acquire the use of an ever expanding vocabulary.

- by providing students with the opportunity to complete written sentences using the new Téléfrançais vocabulary, students will acquire the ability to use an ever-expanding written French vocabulary.
- by providing students with the opportunity to create oral/written projects, students will practice the creative application of new vocabulary.
- by providing students with the opportunity to present their work orally to the teacher or to the class, students will acquire the ability to use new vocabulary orally.

TÉLÉFRANÇAIS INPUT

Normally, the first step in the process would be the viewing of an episode of Téléfrançais . However, as previously mentioned, the program's linguistic content may be too advanced for grade four students who are receiving their first year of instruction in the French language. Even though the content (i.e., humour, characters etc.) of the series is designed to appeal to this age group, simple comprehension may pose a problem. When this is evident, it may be advisable to review a program's vocabulary and structures prior to viewing. This step would serve to familiarize students with the vocabulary and therefore facilitate understanding (the vocabulary lists may be shortened for the grade four students).

Another means of facilitating comprehension and learning would be to include frequent pauses in the viewing of the program. A series of questions and answers during these pauses could serve to clarify the action.

Another way of enhancing comprehension would be to implement the program near the end of grade four, after the students have experienced the greater part of one full year of French instruction.

ASSORTED GAMES

After a 10 to 15 minute episode of Téléfrançais has been seen by the students, the second step in the process is to implement a multitude of games that can be played to reinforce acquisition of the program's vocabulary and structures. The list below represents only a small sample of linguistic games. An experienced and creative teacher can easily design many more games.

During these games, it is crucial for the teacher to allow students to participate on a voluntary basis. Unless a student is misbehaving or is not paying attention, it is best for the teacher not to single out specific students. Of course, most of the games offer great flexibility of response. A more advanced student may recite a complex compound sentence, (e.g. Le petit frère aime les chiens et les chats.). whereas, a less advanced student can still succeed at the task with a much simpler response (e.g. le frère est petit).

During the games where students can select the item of vocabulary they wish to put into a sentence, students are given maximum flexibility, choice and opportunity to succeed. One student may select a basic and familiar word such as "rouge" to use in a sentence, whereas another student may have grasped some of the new, more advanced vocabulary introduced in a given episode, and select to use that.

These games offer the opportunity to maximize student participation. A successful second language classroom is one where the students are doing 90% of the talking. By maintaining a fast-paced, stimulating rhythm in these games,

students can be heavily exposed to the French language.

Some examples of the games to use following the viewing of a *Téléfrançais* episode are:

- replay the program without the sound and ask students to say the words of things they see on the program. They may recall words use, or, even just physical objects. See how long a list of word the class can compile. Complete with other classes.
- play the same game, however, without replaying the program. Require the students to rely on their memory.
- with a list of program vocabulary (either provided by the students or copied from the original *Téléfrançais* manual (see appendix 6.0.2), ask the students to make simple sentences using the new vocabulary. Divide the class and play competitively with a point system. This game can be played orally or the answers can be written. A greater number of points can be given for correct pronunciation or spelling.
- ask students on opposing teams to make up questions and then provide answer using the vocabulary lists. Again, this game can be played orally or can include writing.
- ask students to sit on top of their desks. Go around the class and require each student to make a sentence using the episode's vocabulary. If the sentence is incorrect the student must seat themselves on their chairs. See who will remain seated on their desks the longest.
- have students on opposing teams assigned each other specific vocabulary words to be used in complete sentences. Calculate points competitively.
- play a simple game of mime with the episodes's vocabulary.

ORAL AND WRITTEN TESTING

As stated in the chapter on evaluation research in educational design, evaluation should relate directly to learning objectives. Since the focus of many of the oral games was to create complete sentences, then this same requirement could constitute a valid oral and written testing strategy.

One type of testing in this program involves the following steps. The teacher will select ten items of vocabulary from an episode of Téléfrançais (see Appendix 6.2). The first five will be used in complete sentences and will be presented orally during a private conference with the teacher. The teacher will assign two points for sentences which are grammatically correct and well pronounced, and one point for sentences which include errors. A final oral evaluation mark will be scored out of ten.

The last five Téléfrançais words will be used in written sentences and will be submitted by each individual student to the teacher. The teacher will then assign two points for grammatically correct sentences and one point for sentences which include errors of spelling or structure. A final written evaluation mark will be compiled out of ten (see Appendix 6.3 for a sample of the oral and written test).

PROJECTS

Activity-based learning is at the core of this "New Téléfrançais Teacher's Guide". As such, the bulk of the program will consist of the completion of an assortment of activities.

In the first week of a unit, students have watched an episode of Téléfrançais, and have played an assortment of oral and written games and have been tested on these learning objectives. At this point the activity-based, child-centred learning begins. The remainder of the unit consists of activities. Students are required to:

- 1) Select a partner (groups of two are preferable. Groups of three are acceptable only if one student is left without a partner).
- 2) Select the activity or task they wish to perform. The choices includes the following.

Students may create a:

Français

English

Livre

Book

Pièce de théâtre

Play

Théâtre de marionnettes

Puppet play

Dialogue sur une cassette

Taped dialogue

Bande dessinée

Cartoon strip

Défilé de mannequins

Fashion show

Mots croisés

Crossword

Mime avec une histoire

Mime with accompanying story

Jeu de cartes

Card or board game

(e.g. Serpents et échelles)

(e.g. Snakes and Ladders)

Conversation au téléphone

Telephone conversation

Chanson (eg rap)

Song (rap song)

Publicité

Commercial

Entrevue

Interview

Vidéo

Video

Nouvelles

News program

Jeu à la television

Television game show

Poème	Poem
Poème acrostiche	Acrostic poem
Du travail pour la classe	Work pages/game pages for the class
Ton idée personnelle	Create your own idea

- 3) Complete a rough copy in workbooks of the project in approximately two to three in-class days.
- 4) Have the teacher correct the errors in the rough copy.
- 5) Produce a good copy on coloured or typing paper which includes no grammatical errors. This good copy should be assembled with care and creativity.
- 6) Practice presenting projects orally. Make sure that the presentation is well planned (memorize, if presentation includes a play) and engaging.

CONFERENCES PRESENTATIONS AND EVALUATIONS/TESTING

On the fifth or sixth day of the projects, students are called upon to make oral presentations in front of the class or to present their work in private conferences with the teacher. Following their presentations or conferences they are evaluated according to the following predetermined criteria. (They are well aware of this check-list prior to commencing their projects.)

The projects and presentations will be rated according to the following criterion:

Français

- (1) Qualité du vocabulaire (les mots de l'épisode de Téléfrançais et autres mots et structures)
- (2) Quantité du travail (minimum une demie page tapée pour la quatrième,

une page tapée pour la cinquième)

- (3) Créativité (originalité)
- (4) Bien présenté oralement.
- (5) Bonne copie professionnelle

English

- (1) Quality of Vocabulary (The use of words from the episode of Téléfrançais and other structures and vocabulary).
- (2) Quantity of work.(minimum requirement for grade 4 is half a typed page and one typed page for grade 5).
- (3) Creativity (Originality)
- (4) Well presented orally
- (5) Professional good copy.

Each student is given marks out of 2 for each criterion.(2 represents excellent, 1 represents good, 0 represents more work was needed). They are given a final mark out of 10.

Each student has an evaluation page which includes the criterion for evaluation of the projects (see Appendix 6.4). One copy is stored in the teacher's records and another copy is stapled to the inside of each student's workbook. This enables the teacher to compile final marks and note where students are strongest or weakest. For example, a teacher may have noticed that a particular student is consistently creative in his/her presentations (and may receive a 2, for

this criterion), however, that same student may lack the patience to complete professional good copies (and may receive a 1 or 0 for this criterion). The student would also have a record of his/her own progress. This would enable the student to note his/her area of weakness and improve in future assignments. This personal evaluation page would provide each student with clear and concise feedback for their performance.

The inclusion of peer evaluation is an optional aspect of the program. The teacher may call upon the class to assist in the completion of the project evaluation check list. Students often feel a great sense of empowerment if this step is included. However, this can also embarrass those students who are experiencing difficulty. Caution and sensitivity is required on the part of the teacher. When peer evaluation is used the teacher must guide the class to focus on the positive aspects of a student's performance, so that a weaker student is not overwhelmed by an inordinate amount of criticism.

MARKING SCHEME

Included in the "New Téléfrançais Teacher's Guide" is a suggested marking scheme. A particular formula has been designed to enable teachers to arrive at a mark out of 100 for each student. It includes the following :

$\frac{\quad}{10}$ oral test

$\frac{\quad}{10}$ written Tests

$\frac{\quad}{10} \times 3 = \frac{\quad}{30}$ projects (multiply by 3 in order to give greater importance to the activity based portion of unit)

$= \frac{\quad}{50} \times 2 = \frac{\quad}{100}$ (multiply by 2 to arrive at a mark out of 100)

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